

UNDERSTANDING AND TEACHING ALLEGORICAL  
PERSONIFICATION AND HYBRIDITY  
IN *CLYOMON AND CLAMYDES*

by

JILL ELIZABETH MCNEECE

MICHELLE M. DOWD, COMMITTEE CHAIR  
ALEX COOK  
STEVE BURCH

A THESIS

Submitted in partial fulfillment of the requirements  
for the degree of Master of Arts  
in the Department of English  
in the Graduate School of  
The University of Alabama

TUSCALOOSA, ALABAMA

2020

Copyright Jill Elizabeth McNeece 2020  
ALL RIGHTS RESERVED

## ABSTRACT

This thesis analyzes the contributions of allegorical characters in *Clyomon and Clamydes* and establishes ways to teach this content in the twelfth-grade high school English Language Arts classroom. Specifically, in the first chapter, I argue that Shift acts as a hybrid of allegorical and human characters through examining what an allegorical character is and does and how Shift both acts within and outside of those boundaries. In doing so, I consider how he differs from the other allegorical characters of the play, how his characterization evolves with the play, and how he serves multiple functions throughout his time in the text.

In my second chapter, I have created a unit plan for *Clyomon and Clamydes* grounded in NCTE and CCSS standards. This unit plan teaches *Clyomon and Clamydes* by focusing on allegory and identity. As Shift's characterization is incredibly layered, he becomes an excellent teaching tool to illustrate literature's vast capacity for different yet still valid interpretations. Additionally, *Clyomon and Clamydes*'s limited existing critical work creates space to allow these students to create a new argument entirely their own—an opportunity so rarely presented to them. At the end of the unit, students will write their own literary analysis paper on *Clyomon and Clamydes* and present it to their classmates.

## DEDICATION

This thesis is dedicated to everyone who pushed me to pursue more. I would like to thank my dear friends—Abby Sweeney and Jenna Mosier—for always being willing to proofread, to give insightful comments and suggestions, and to put up with me throughout this process; my parents, Jesse and Lisa, for prioritizing the importance of education; and my brother, Taylor, for reminding me to enjoy life to the fullest. Most importantly, I want to thank my sister, Avery, for always paving the way before me and being my biggest and most unwavering advocate. I love you all.

## ACKNOWLEDGEMENTS

I am pleased to have this opportunity to thank first and foremost my committee chair, Dr. Michelle M. Dowd, who has guided me throughout this endeavor with all the kindness, grace, and knowledge that I could have ever asked for, and for that, I am most grateful. I would also like to thank Dr. Alex Cook and Dr. Steve Burch for their time and assistance. In addition to my committee members, I would like to acknowledge the rest of the Hudson Strode faculty and graduate students for their priceless and abundant help and encouragement throughout my studies and particularly throughout this process. A special thanks to Jess Hamlet for introducing me to *Clyomon and Clamydes*, for without her this simply would not have been possible. Thank you all.

## CONTENTS

ABSTRACT.....	ii
DEDICATION.....	iii
ACKNOWLEDGEMENTS.....	iv
LIST OF TABLES.....	vi
INTRODUCTION.....	1
CHAPTER 1: ALLEGORICAL PERSONIFICATION AND ALLEGORY IN <i>CLYOMON AND CLAMYDES</i> .....	4
CHAPTER 2: A PEDAGOGICAL CASE STUDY OF <i>CLYOMON AND CLAMYDES</i> .....	21
a. Introduction.....	21
b. Target Population.....	22
c. Standards.....	23
c1. NCTE Standards.....	23
c2. CCSS Standards.....	24
d. Unit Plan.....	25
d1. Daily Lesson Plans.....	25
d2. Final Unit Assessment.....	35
e. Example Teaching Materials.....	38
f. Conclusion.....	46
CONCLUSION.....	47
REFERENCES.....	50

## LIST OF TABLES

1. <i>Clyomon and Clamydes</i> Paper Prompts.....	38
2. Final Assessment Grading Rubric.....	39
3. Alexander the Great WebQuest Handout.....	41
4. Shift Characterization Ballot.....	43
5. <i>Clyomon and Clamydes</i> Paper Revision Checklist.....	44
6. <i>Clyomon and Clamydes</i> Paper Peer Review Checklist.....	45

## INTRODUCTION

*The History of the Two Valiant Knights, Sir Clyomon Knight of the Golden Shield, son to the King of Denmark; and Clamydes the White Knight, Son to the King of Swabia* (which will henceforth be referred to as “*Clyomon and Clamydes*”) centers around the righting of a stolen knighthood. Amidst this tale, three allegorical characters—Rumour, Providence, and Shift/Knowledge—intercede to guide the protagonists. Rumour arrives to give tale of the goings on in the kingdoms, Providence appears to teach Neronis to read, and Shift/Knowledge evolves with the narrative to serve it as is necessary. While Rumour and Providence share in both serving brief but significant moments of the text, Shift/Knowledge is consistently involved in the storyline though he has no personal stakes in the narrative. The extensiveness of his presence creates a curiosity about his existence as his names ‘Shift’ and later on ‘Knowledge’ initiate the notion that he could be allegorical; however, whether he actually serves an allegorical purpose is both muddled and clarified by his continuous influence and interference in the plotlines. I mean to say that when compared to the exceptionally brief interactions with the more clearly allegorically marked Rumour and Providence Shift’s more profound appearance seems odd. Additionally, because their moments are so brief their influence is more easily interpretable, Shift’s influence, on the other hand, is continuous throughout the text. While this sets him apart from the other allegorical characters, Shift’s allegorical function is worked out throughout the play; rather than one clear action of intervention, Shift’s allegorical nature and purpose are weaved in throughout his interactions in the play until he makes one final ‘shift’ in identity

where he transforms into “Knowledge.”

In my first chapter, “Allegorical Personification and Hybridity in *Clyomon and Clamydes*,” I will argue that Shift serves as a hybrid of allegorical and human characteristics through examining what an allegorical character is and does and how Shift acts both within and outside of those boundaries. In doing so, I consider how he differs from the other allegorical characters of the play, how his characterization evolves with the play, and how he serves multiple functions throughout his time in the text. In my second chapter, “A Pedagogical Case Study of *Clyomon and Clamydes*,” I have created a unit plan for teaching *Clyomon and Clamydes* in the high school English language arts classroom that has been centered around NCTE and CCSS standards. This unit plan teaches *Clyomon and Clamydes* by focusing on allegory and identity. As Shift’s characterization is incredibly layered, he becomes an excellent teaching tool to illustrate literature’s vast capacity for different yet still valid interpretations. Additionally, *Clyomon and Clamydes* limited existing critical work creates space for these students to create a new argument entirely their own—an opportunity so rarely presented to them. At the end of the unit, students will write their own literary analysis paper on *Clyomon and Clamydes* and present it to their classmates.

By examining *Clyomon and Clamydes* from both a literary focus and an educational focus, my aim is first and foremost to draw attention to this rather obscure, but absolutely splendid play. My first chapter provides evidence of Shift’s hybrid characterization, and the second chapter exemplifies its usefulness as a teaching tool. As a result of Shift’s peculiar hybridity, he provides an excellent example to teach pivotal analytical skills for developing readers. Shift’s characterization creates an avenue for addressing allegory, character depth, and early modern drama. My analysis puts substantial emphasis on the allegorical implications of

Shift's characterization for two reasons: to point scholars to an additional type of allegorical personification (i.e., allegorical-human hybrids) and to teach my students the blurriness of allegory—a literary element they will encounter countless times in their studies. Through my own research and argument, not only am I able to draw attention to a relatively unfamiliar type of character, but also, I am prepared to lead a group of students through my prepared lesson plan that grants them the opportunity to write an original literary analysis. Through *Clyomon and Clamydes*' unfamiliarity, it presents a unique opportunity to be taught without the influence of preconceptions that come with more canonical texts. Students and scholars both can read *Clyomon and Clamydes* and truly encounter the text for the first time which, in turn, allows them the opportunity to bring a fresh and entirely original perspective.

## CHAPTER 1: ALLEGORICAL PERSONIFICATION AND HYBRIDITY IN *CLYOMON AND CLAMYDES*

In *Clyomon and Clamydes*, the author, most often suspected to be George Peele, fabricates a realm primarily inhabited by typical human characters; however, he also incorporates isolated incidents of allegorical characters, Providence and Rumour. While the appearance of both allegorical and non-allegorical characters in drama is not an unusual occurrence, the characterization within *Clyomon and Clamydes* becomes complicated by the presence of Shift/Knowledge (who will henceforth be referred to as Shift). Unlike the play's other characters that distinctly fall on one side or the other of allegorical representation, Shift becomes a peculiar hybrid of non- and allegorical characters. Shift's hybrid nature emerges from his balance between possessing both traditional human qualities and allegorical personification. In this paper, I will establish how the blending of allegorical conventions and typical human characters informs Shift's hybrid identity, and I will consider how his hybridity functions in conjunction with the other allegorical figures within the play.

While allegory is often exclusively affiliated with religious agendas, the term allegory originally comes from the Greek *allegorein* meaning to speak figuratively (Tambling 6)<sup>1</sup>. However, the definition of allegory has since evolved into a literary device that presents abstract concepts as characters, objects, or events. By incorporating allegory in their works,

---

<sup>1</sup> Tambling, Jeremy. *Allegory*.

authors prompt readers to search the texts for meaningful depth by using a sustained metaphor to “enrich meaning...describe one thing under the image of another, or speak one thing while implying another” (Tambling 6). On the other hand, the author’s intention can become unclear the further away the text gets, both in time and space, from the author. Thus, for scholars trying to decode the original purpose of an allegory within a text can often become problematic. The reader’s choice of whether or not to interpret something as allegorical questions the legitimacy of that interpretation: “What governs it and gives it weight stops it from going into free fall, from becoming interpretations that correspond simply to the whim of the interpreter?” (Tambling 17). Contrarily, in “Value and Intention: The Limits of Allegory,” Angus Fletcher claims, “since allegory cannot help but instruct, it must be made to instruct clearly, giving continual ‘object lessons’ in the manner of old-fashioned school teaching” (305). His belief is that without clear authorial intention and direction the value of allegory is diminished or, possibly, non-existent. Be that as it may, freedom of interpretation is the most distinct differentiation between allegory and symbolism. Therefore, allegory, in and of itself, is a tangible and extended metaphor within a text that has been made available for the reader to discover his or her own meaning with the hopes that it will align with authorial intent.

As definitions of allegory have evolved, allegorical figures face scholars’ debates over their presence and/or function. While perhaps most recognized as a part of medieval morality plays, allegorical figures’ literary presence has persisted despite continuous declaration of their death by critics such as Edwin Honig, Theresa Kelley, and E.D. Hirsch. Typically, allegorical figures are a physical representation of an abstract concept used in a literary work to depict or clarify a moral, spiritual, or political meaning. Although this definition of allegorical figures is commonly accepted, there is sometimes a discrepancy between allegorical conception and

allegorical personification. Tambling demonstrates how this can occur by examining Lewis Carroll's *Alice's Adventures in Wonderland*:

“The dialogue between Alice and the Mad Hatter, and the intervention by the Queen, show different forms of understanding. Time, or time, whether taking it as an abstract idea or as a personification. The Queen's interruption has created Time as a person or agency who must be taken literally...Alice...confuses the issue of Time as real, as a person, or a signifier, a word in a sentence that causes the Queen's intervention. This prompts the question: are literal readings and allegorical readings opposite to each other? Here, the division between [them] is not clear cut, because the Mad Hatter insists upon a strictly literal meaning in his use of the signifier, 'time' as it appears in language use, as a personification.” (Tambling 15)

The discrepancy in this circumstance arises from whether or not to interpret time allegorically at all. Carroll's novel's phrasing and confusion of that phrasing by the Mad Hatter complicates how to interpret the character of Time, or time as a concept. Though both the Queen and Alice interpret Time literally, the confusion emerges from the Mad Hatter's seemingly nonsensical muddling of words. So, while the Queen and Alice think Time to be an allegorical personification, Carroll's intention for Time as an allegorical conception is debatable. Not only does this quote exemplify the muddling of allegorical conception and allegorical personification, but, as mentioned previously, it also reaffirms the open-endedness of allegorical interpretation. Here, the allegory possesses a dualistic nature before it has even left the author's hands.

In addition to its problematic nature in relationship to allegorical conception, allegorical personification is a distinct form of allegory that has led many critics to debate the validity of it being called 'allegory' at all. However, as its use does, in fact, create concrete embodiments of

complex, abstract concepts, most critics argue that it is another form of allegorical representation. For example, one critic reconsiders allegorical personification's definition; rather than being the embodiment of allegory in human form to be "the bestowing of a human or living form upon an abstract idea' and finds it at its most advanced in Spenser" (Tambling 43). Despite these differences of opinions, both sides typically agree that, at the very least, allegorical personification does contain the essence of allegory. This conclusion arises from the consensus that authorial intent does instill an allegorical presence in these characters even if it is not a pure form of allegory.

Confirming allegorical personification as an allegorical structure thus transforms the conversation to understanding how allegorical personification functions within a narrative. In "Mask and Allegorical Personification," Daniel Poirion claims allegorical personification as "...its function and its power, which are reinforced in the vernacular literatures of the thirteenth century, confront these literatures more and more frequently with the problem of the relationships between appearance and reality." He decodes allegorical personification as a form of masking that disguises one face with another where nature and culture dispute over to whom it belongs and who gets to inscribe its authentic identity. This mask becomes a persona that is "neither more revealing or more duplicitous than the face...[instead] it signals an intention—at least a temporary one—to participate in some way in a coded system of relations." In this sense, the allegorical mask of personification's ideology can assert that it plays at the senses to "participate in essential truths—thereby rejoining the medieval problems of universals" (Poirion 13). Through this thought process, allegorical personification becomes the masking of a human character with allegorical traits not to deceive or forcefully impose a presumption but to covertly express a higher thinking perspective.

Another consideration about how the allegorical mask of personification functions in comparison to allegorical concept is the difference of making identifications versus ‘othering’. In the twelfth century, writers began using multiple allegories within a text through personification to emphasize the surface meaning of the work rather than the numerous possible interpretations. As allegorical concepts and allegorical personification work differently from each other, the need to further clarify the distinguishing markers between the two does too. Allegorical concepts generate a discourse of ‘otherness’ that cannot be “[controlled], [described] adequately, or [known], or [empathized] with.” To the contrary, allegorical personification works by giving allegory a physical manifestation that readers can form a relational bond with that is incomprehensible to make with an abstract allegorical idea (Tambling 171-173). These different interpretations of how allegory works and the dichotomies between allegorical concepts and allegorical personification affect how much authorial intent may or may not affect readers’ conclusions. Based on these arguments the author’s choice of which allegorical mode to implement can be the result of how widely or selectively focused the author intended the work to be.

In reference to *Clyomon and Clamydes*, the author opts for the use of allegorical personification which leads me to believe the intention was for readers to put significant focus into considering how those specific characters work within the text as a whole and why their limited inclusion is present at all. The most clearly marked allegorical characters in the play—Rumour and Providence—both have extremely limited time on stage. Both are only present for one scene apiece, and between the two of them, both share a total of nineteen lines (Rumour has twelve while Providence has only seven). Considering the allegorical limitations of using allegorical personification, as well as further narrowing the scope of influence that can be

interpreted by Rumour's and Providence's constrained presence, it seems safe to assume the author had a designated purpose and intention in incorporating them into the drama when non-allegorical characters could have so easily filled these positions without any real alteration to the information either one gives.

The first encounter of a fully allegorical character comes from scene thirteen when Rumour intercedes between Clyomon and Neronis. Here, Rumour gives an account that Clyomon's beloved, Neronis, has been sent away by the King who has now passed, leaving the pregnant Queen and his brother to battle for the right to the kingship. As the play continues, Rumour's account is validated and his intervention deemed helpful. Because of the truth of Rumour's account, many would argue the misconception that Rumour is always baseless hearsay, and, therefore, Rumour cannot be an allegorical personification as he is not acting within his title. However, the *Oxford English Dictionary* defines the word *rumour* as "an unverified or unconfirmed statement or report circulating in a community" (Rumour, n3a). In this scenario, Clyomon does believe an account that has yet to be confirmed by any of the directly involved parties, and, yet, he chooses to gamble on Rumour's truthfulness. Luckily for him, his venture does pay off.

In part, the contemplation of whether Rumour complies with allegorical functions or not arises from the preconceived notion that Rumour must always act as a vice character (due to the misconception that "rumors" are not to be trusted as they often present misleading or untruthful knowledge). However, allegorical personifications, in and of themselves, as the embodiments of abstract ideas or concepts are ambivalent. Authorial creation, on the other hand, maintains the power to quite literally write the narrative and, as a result, to impose upon allegorical personifications vice or virtue. Within the play, Rumour positively impacts the relationship

between Clyomon and Neronis by telling him how to find her which, in turn, works on the grander scale that leads to reconciling the Denmark and Swabian courts.

Similarly, to Rumour, Providence also appears briefly as an allegorical personification within the play. As defined by the *Oxford English Dictionary*, the word *providence* means, “In full providence of God (also, nature, etc.), divine providence. The foreknowing and protective care of God (or nature, etc); divine direction, control, or guidance)” (providence, n2). As such, Providence appears to Neronis just before she takes her own life as she believes her beloved, Clyomon, is dead since she has found a grave marked by the Golden Shield; however, as Providence appears, he says to her: “Read, that if case thou can’st it read, and see if he be slain/ Whom thou dost love” (18.18-19). In this moment, Providence shows Neronis that the grave does not belong to Clyomon, and, therefore, there is no purpose in her taking her own life. Thus, in this moment, Providence acts as a form of divine intervention keeping Neronis from suicide and true separation from her beloved. On a larger scale though, without Neronis’s continued presence in the play, a peaceful reconciliation between Clyomon and Clamydes would have been improbable. The concept of Providence acting as an allegorical personification sent by divine intervention is even reaffirmed by Neronis after Providence has ascended when she says, “And for their providence divine, the Gods above I’ll praise, / And show their works so wonderful, unto their laud always” (18.27-28). As a result, Providence completes two divine allegorical functions: (1) he stops Neronis from taking her own life which ultimately reunites her with Clyomon and peace amongst the land of the play and (2) restores her faith in the Gods above.

Although both Rumour and Providence act well within the bounds of their definitions as allegorical personifications, the more compelling and more prevalently featured possible allegorical figure of *Clyomon and Clamydes* is Shift. While both Rumour and Providence appear

with clarity and brevity, Shift appears throughout the entire play and at times bounces between being acknowledged as Shift or Knowledge. In the initial introduction to the character, his name in the manuscript is listed as “Shift” even though he introduces himself, “I am the son of Apollo, and from his high seat I came, / But whither I go, it skills not, for Knowledge is my name” (2.3-4). Despite introducing himself to Clyomon as Knowledge, Shift says to himself immediately following Clyomon’s departure, “Although under the title of Knowledge my name I do feign / Subtle Shift I am called...And as it is my name, so my nature also, / To play the shifting knave wheresoever I go” (2.55-58). Correspondingly, throughout the vast majority of the play, the text continues to list his lines under “Shift” even though the other characters refer to him as “Knowledge.” However, the more puzzling aspect of Shift’s characterization that I wish to explore comes in this last scene when at the beginning of the scene he is listed twice as “Shift” and towards the end of the scene (and the play as a whole) he is again listed twice but as “Knowledge.” Why this sudden change (or shift, if you will) in characterization?

To decode the character of Shift, the first consideration is to determine what exactly Shift is within this realm. Is he a typical character posing as an allegorical figure or is he actually an allegorical figure? I suggest that he functions as both. Instead of being one or the other, he acts as a sort of hybrid. Unlike the other primary (and more typically characterized) characters of this play, Shift is in no way actually tied to the outcomes of these storylines. Although he certainly influences the on-goings and acts as a vice character, Shift also maintains the ability to appear or disappear from the narrative without any actual gain or loss of his own story or persona. In the critical edition of the play, Betty Littleton explains that unlike Rumour and Providence when “Shift, acts out his traditional role of the double dealer [aka Vice]...he becomes instead an objective character, distinct in himself, whose motives must be rationalized and whose actions

must be generated from within rather than from without,” or, in other words, “his transformation away from artificial abstraction and toward naturalistic individual begins” (49-50). Although the allegorical figures of Rumour and Providence maintain flatness, or are one-dimensional, Shift plays at many personas and services throughout the drama—shifting as he sees fit. On the other hand, his use as an allegorical figure is far from clear. As noted above, Shift’s overall purpose within the play is more obscure than that of the more established allegorical figures of Rumour and Providence—due in part to his roundness convoluting or polluting the purity of the ideal allegorical figure. Even though he appears to be a form of hybrid, it is not to say that Shift does not—in his own way—serve an allegorical function. In other words, Shift’s humanity neither detracts nor diminishes his allegorical abilities or purposes. Instead, his dual classification as both allegorical figure and human empowers Shift’s abilities to both embody an abstract concept and for that concept to evolve (or shape-*shift*) both out of necessity and obligation to the narrative and his own character growth and development.

Another complexity of untangling Shift’s characterization is determining what allegorical figure he is meant to represent. As a verb, ‘to shift’ is defined as “to shift for oneself: to provide for one’s own safety, interests, or livelihood (implying either absence of aid, or, sometimes, want of concern for others); to depend on one’s own efforts” (*Oxford English Dictionary*, shift, v7a). In this sense of the word, Shift very much embodies this quality. One most evident example of his shiftiness at work, as well as his acknowledgement of his own self-serving nature, is right after he agrees to help Bryan Sans Foy even though it involves betraying Clamydes. Here, he makes the proclamation:

And I’ll close with Bryan till I have gotten the thing

That he hath promised me, and then I’ll be with him to bring.

Well shifting knaves as I am, the ambidexter must play,  
And for commodity serve every man, whatsoever the world say.  
Well, after Bryan I will, and close with him awhile,  
But as well as Clamydes, in the end I'll him beguile.

(6.41-46)

In this instance, Shift fully embodies the meaning of his name by shifting in accordance with his own self-desires and purposes rather than portraying any loyalty to any other party. He does not care about the outcomes for either Bryan or Clamydes, but instead cares only about what he will gain in return for his services. The combination of allegorical and non-allegorical characters in this narrative creates a consciousness and anticipation of allegory within the play. Thus, is Shift acting as a typical character bound by a name or as an allegorical personification of shiftiness? Due to his name eventually shifting at the end of the play—a point that will be further addressed later in the next paragraph, I suggest that Shift is an allegorical personification of shiftiness because not only is he embodying the characteristic of being shifty, but also he himself will shift his persona before the play ends as his own allegorical finale—he will shift from one allegory to another. Thus, Shift's status as an allegorical personification becomes solidified as he completes this final and, ultimately, terminal shift.

An additional definition of the verb 'to shift' is "to change, to replace by another of the kind...to quit one and take another of (the things indicated)...with object a quality or appearance, as to shift shapes" (*Oxford English Dictionary*, shift, v8a). This, I suggest, is exactly what Shift does at the end of the play. Despite being listed as Shift for all but the very last few lines of the play and even reentering the last scene as Shift—around 23.163—his dialogue beginning on line 167 is listed as Knowledge. In his first entrance into the scene, Shift is still

acting as a vice character and shifting to serve purposes as it suits his interests. At this point, he is being sent on mission by Clyomon to go find and retrieve his Page—to which Shift disgruntledly agrees. However, when he does *shift* during his second appearance in the scene rather than appearing as a vice character or for some obvious purpose of self-severance, in his reappearance all he does is present to Clyomon the information, or *knowledge*, he has collected about the Queen. Similarly, to Rumour, there is a preconceived notion that since knowledge as a concept is associated with truth telling, Knowledge as a personhood must always be a virtue character. This idea paired with Shift having previously been established as a vice character sways the reader's objectivity of how to interpret this additional shift because they are not given enough time to test this alteration of characterization. Is Shift posing as knowledge as yet another trick of shiftiness or has he in some fashion actually changed his nature/purpose? Notably though, knowledge is defined simply as “the fact or state of knowing that something is the case; the condition of being aware or cognizant of a fact, state of affairs, etc. (expressed or implied); awareness, consciousness” (*Oxford English Dictionary*, n5a). Recognizing this definition of knowledge, in turn, also recognizes the definition as ambivalent until influenced upon by the play. Additionally, in his chapter “Value and Intention: The Limits of Allegory,” Angus Fletcher claims, “to say that a given work is allegorical is therefore not to say anything about its value, since allegory is only a mode of symbolizing” (358). Given this understanding of knowledge, Fletcher's comments on allegorical value, and Shift's already hybrid nature, the possibility that he could, indeed, use his allegorical personification to shape-shift into another allegorical personification seems to be well within his abilities which enables him to better serve the narrative in whatever way he is most useful, or even more simply, that his humanity allows Shift the ability to evolve as a character. Not only this, but even his simple conveyance of knowledge

is in a small way self-serving, for once again Shift is purposing himself to keep his place of relatively high stature with Clyomon and, on a larger scale, the court as a whole.

An alternative interpretation of Shift's change from Shift to Knowledge is the possibility that the author uses allegorical personification as a mask. As Tambling explains in his work, personification and prosopopoeia can often work in a two-fold fashion, for "Personification [is] a specific form of allegory in which an abstract idea is represented by the creation of a fictional figure. Prosopopoeia is equivalent: giving a mask to an unseen or absent or abstract or dead quality, so that it appears to have an autonomous identity" (177). Therefore, the correlation between these two terms allows the space also for the author to use Shift as a mask for Knowledge or vice versa; thus, this space creates further room for and highlights the necessity of interpreting the complexities and intricacies of Shift's characterization and representation in the text. However, considering the actions of this character throughout the play and the inscription the author writes upon him by primarily referring to him as Shift, I would argue it seems to be that Knowledge is working as a mask for Shift.

Shift's muddiness of character is problematic for a number of reasons. What is he? What purpose does he serve? And how should readers process his existence? The first of these three questions have been addressed above. Shift is outside of the predetermined categories, and, instead, acts outside of them in a space all his own as a hybrid between non-allegorical and allegorical characters. As a result of his unusualness of characterization, the answers to these second two questions become almost as muddy as his character; however, I will spend the remainder of this paper attempting to give some clarity on how he and his hybridity is working within the play.

Shift serves firstly as a vice character, as shown above by his self-serving nature and misleading of both Bryan and Clamydes. Perhaps more importantly though than him simply being a vice character is that his full loyalty belonging to no one, his lack of any title or name that ties him to neither court nor country, and his posing (at least for the majority of the play) as Knowledge allows him to exist within every space of the play. Unlike the other characters who are bound by their titles, in particular, to a certain role and space, Shift is once again able to use his shiftiness to move within and around the play. Throughout the play, Shift is able to interact with both courts and all their members (Swabia and Denmark) and Bryan Sans Foy. However, my argument is not that Shift engages with everyone or participates in every scene as there are many points throughout the play where he is certainly absent; instead, I argue that his shape-shifting nature and knowledge persona allows him the space and malleability that enables him to be able to do so as is necessary for the narrative. Shift becomes so closely intertwined with the other characters that at one point he even finds himself about to volunteer to fight in a courtly battle on behalf of the Queen for the seat of the reigning monarch. As no one else has shown up to do so for her, he says, “Faith, I think it must be I must do the deed, for none yet is seen” (22.41). Though his consideration to do so is one of thinking himself to be the last resort, Shift still is able to move throughout the play in a way that puts him in the position to be an option to join in the battle. Not only this, but Shift’s willingness to even consider doing so without also listing what he will gain if he does show his already shifting characterization—another topic to be explored in the oncoming paragraphs.

As a result of his shape-shifting abilities, Shift becomes the in-between for the play—a sort of ambivalent space designed to serve the narrative rather than be served by the narrative. However, Shift is not alone in his ambivalent characterization, but he shares this also with

Rumour and Providence. Each of these allegorical figures shares in the ability to inscribe themselves into the spaces of this play as they please. While Rumour and Providence's appearances are far more limited, all three of these characters are present as definitive moments in the play. Rumour intervenes in Clyomon's affairs to send him to Neronis, Providence saves Neronis from taking her own life, and Shift appears at numerous essential plot points; for example, the stolen knighthood and Clamydes's escape from Bryan's prison. Although Shift's hybridity allows him to blend more easily into the world of *Clyomon and Clamydes* without drawing all attention to himself, Rumour, Providence, and Shift are all serving in a common purpose—they are positioned to exist in the spaces where the dilemmas of the play resolve themselves. Again, Shift's extensive presence in the play separates him from existing only in a key moment of resolution, and his vice activities add further complexity to detangling his character. Despite his initial presence as a vice character, Shift progressively becomes more and more virtuous throughout the play as seen in those moments such as his willingness to step in to fight for the Queen and his sudden appearance as Knowledge. As this moment is paired with his going between the different courts and areas of the play, he becomes utilized to help work out and unfold the trials of the play. When he shifts into Knowledge, he is able to come forth in these last moments and relay to Clyomon necessary information about the whereabouts and activities of the Queen. Shift serves the play as a whole by shape-shifting as he is needed in each time and place regardless of if that means inciting vice to drive the play's action or offering to volunteer on behalf of the Queen to help the court and the play find their resolutions—thereby, serving the narrative.

Now, my final question left to answer about Shift is what are we—readers, audiences, and critics—to make of him? How are we to interpret his hybridity? Blair Hoxby's chapter from

*The Cambridge Companion to Allegory* identifies three categories of allegorical dramas: religious, courtly, and spatial. Religious allegories—such as morality plays—focus on the temptations a representative character experiences (192-195). On the other hand, courtly entertainments are primarily from the Renaissance period. As they center on pleasing the members of the court, these plays focus on reasserting that their privileges and successes arise from divine right and stimulating tales of courtly figures interacting with allegorical and/or religious figures (195-203). Both of these categories share a common concern dealing with characterization, but spatial allegories, instead, ascribe allegorical meaning to the performance space. The spatial transformation arises from the use of different settings that typically resemble a place of religious significance, and props, such as a fountain whose water changes to wine (203-206). As Shift has now been established as a form of allegorical personification and as a shape-shifting mode of working out the details of the play, the specifics of this question become what allegory does he present? What moral, spiritual, or political purpose is he being used for? Although no definitive answer can be made as to the authorial intention for Shift's characterization (and many will debate its relevance), I will pose a possibility. Although Shift begins as a vice character, his viceness is also worked out throughout the play. He slowly becomes moderately less self-centered and makes a transition into the allegorical character he poses himself to be. Considering these transitions, one theory is that he is the morality portion of the play. Shift becomes the sinner who is progressively reformed and worked out just as the play is.

Throughout *Clyomon and Clamydes*, the presence of allegorical personifications paired with Shift's muddled identity creates a puzzling riddle to be analyzed and defined. Subsequently to untangle this overlapping web of unclear definitions, *Clyomon and Clamydes* must, as a

whole, be considered from each side; however, as that is a part of a much larger project, this paper has since taken this particular stance arguing that Rumour, Providence, and, more extensively, Shift do serve allegorical functions. Through examining Rumour and Providence who act more explicitly within the expectations of allegorical figures, the play has been shown to have clearly marked allegory working within it. Thus, this creates a foundation for my argument that Shift does, indeed, work as an allegorical figure. As he shifts within the play and ultimately shifts his identity, Shift works towards both unsettling and eventually reconciling the play's plot line. Alongside this though, the concept that he has an identity at all, let alone one that can be changed, separates him from Rumour and Providence and, instead, grants him a hybrid persona between them and the non-allegorical characters. Essentially, Shift carries allegory in a physical body that also has a self.

In my next chapter, I move to discussing how *Clyomon and Clamydes* can be incorporated into a high school classroom. Before moving forward, however, I want to note/emphasize that while I argue Shift becomes a hybrid between allegorical and traditional human characters there is still much room for debate over that interpretation. In part, the vast amount of space for new and alternative modes of interpretation is exactly why *Clyomon and Clamydes* is such a powerful text for teaching students about both allegory and characterization. Through Rumour and Providence's definitiveness, students will get a clear depiction of allegorical characters and their uses while also using this knowledge to try to decode and understand a much more complex character. Shift presents an opportunity for students to clearly see the layers that go into creating a character—an understanding that will serve them well not only in this particular unit, but in most if not all of their future encounters with literature and literary study. Essentially, much like Shift's characterization itself, this play and the allegorical

presence within it is still malleable for making other interpretations and conclusions. While this is true of most any interpretation of literature, the extremely limited existing scholarship on *Clyomon and Clamydes* as a whole creates the space for students to make their own uninfluenced interpretations.

## CHAPTER 2: A PEDAGOGICAL CASE STUDY OF *CLYOMON AND CLAMYDES*

### **Introduction**

Throughout the high school educational system, English Language Arts teachers are searching for texts that will both interest their students and fulfill the teaching standards set forth on both national and state levels. *Clyomon and Clamydes* presents a non-canonical opportunity for teachers to draw in their students with a medieval tale of a stolen knighthood, complicated characters of both allegorical and non-allegorical nature, and ultimately a story completely unfamiliar to them. In part, *Clyomon and Clamydes* is appealing to the high school classroom because of its unknown and non-canonical nature and lack of existing commentary which act as a preventative measure against plagiarism; as a result, students will have to interact directly with the text to decode its concepts and to reach a full understanding. Additionally, as scholarship on *Clyomon and Clamydes* is virtually non-existent, the use of this play in the high school classroom puts high school students in the unique position of forming new interpretations and arguments that are entirely their own to claim. Thus, the use of this text acts not only as a plagiarism blockade, but also as a tool to show students their ability to think critically and, perhaps, allow them the space to create entirely new content.

Each lesson plan presented in this study is intended to breakup the material and scaffold learning in a way to ensure each student is fully grasping the unit. First, students will encounter how literature can be interpreted a variety of ways as a class. Together, the students will

discuss the peculiarity of allegorical characters within the play, such as Shift. Through this group analysis, students will be pushed to consider each other's opinions and to think critically as to how to defend their own analyses; as a result, students will experience an interactive model on how to situate their interpretations within a critical conversation and engage in scholarly discussion. Secondly, each student will work on an individual literary analysis of the play and ultimately write a paper as his or her final assessment for the unit. The opportunity to take full ownership over their work is one rarely, if ever, presented to high school students; instead, they're often expected to simply restate information as it has been presented to them. While this argument can be applied to various other non-cannonical texts, *Clyomon and Clamydes* also presents a simple, easy-to-follow plot that will gently introduce students to older more complicated texts. Though *Clyomon and Clamydes* does have great depth to be broken down and analyzed, it lacks as much of the complicated language and plotlines that often intimidate students reading early modern texts for the first time.

### **Target Population**

The unit plan and teaching goals created and listed in this pedagogical study are specifically designed to fit the needs and fulfill requirements set forth by both the National Council of Teachers of English (NCTE) and the Common Core State Standards (CCSS) for English Language Arts in the English IV classroom. NCTE is currently the largest organization of English educators, and, as such, its standards are commonly considered during curriculum reform. The most prominent current curriculum based of these standards are the CCSS standards that have been adopted by forty-one states, the District of Columbia, four territories, and the Department of Defense Education Activity. Additionally, the daily lesson plans and timeline for

this unit have been designed for high school classrooms operating under a block schedule—five day-a-week, ninety-minute classes.

## **Standards**

### **NCTE standards:**

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
5. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.
11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

## **CCSS standards**

Throughout the lesson plans I'll present as part of my research discussion, the following

Common Core State Standards for the English IV will be met:

Reading Literature:

RL.12.1 Cite strong and thorough textual evidence to support analysis of what the texts says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL.12.2 Determine themes or central ideas of a text and analyze in detail their development over the course of the text, including how details of a text interact and build on one another to produce a complex account; provide an accurate summary of the text based upon analysis.

RL.12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a literary text (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed.).

RL.12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

RL.12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

RL.12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 12-CCR text complexity band independently and proficiently.

Writing:

W.12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

W.12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

Speaking and Listening:

SL.12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues building on others' ideas and expressing their own clearly and persuasively.

## **Unit Plan**

### **Daily Lesson Plans**

Day 1: The teacher will introduce *Clyomon and Clamydes*, background knowledge about the time period, and an overview explanation of allegory and allegorical characters. As part of this introduction to the unit, the class will read and discuss excerpts from Sarah Beckwith's "Language Goes on Holiday: English Allegorical Drama and the Virtue Tradition"<sup>2</sup> and Blair Hoxby's "Allegorical drama."<sup>3</sup> The excerpts from each of these articles will be used to better introduce students to allegorical concepts. Beckwith's article talks in-depth about morality plays, their allegorical nature, and why morality plays were once so prevalent. Similarly, Hoxby's article discusses and details the three main types of allegorical plays. Though each article has different focuses, they will both provide students with important background knowledge to understand and breakdown the allegorical concepts presented in *Clyomon and Clamydes* that will

---

<sup>2</sup> Beckwith, Sarah. "Language Goes on Holiday: English Allegorical Drama and the Virtue Tradition."

<sup>3</sup> Hoxby, Blair. "Allegorical drama."

be central too much of our in-class work and discussions. At the end of class, the teacher will give the students the essay prompts and grading rubric that they will use to write a literary analysis at the end of the unit.<sup>4</sup>

NCTE Standards Applied: 1, 2

CCSS Applied: RL.12.1

Day 2: The teacher will introduce the students to both a word wall and a character map. As the class reads *Clyomon and Clamydes*, each student will underline words that they are unfamiliar with; then, the class will look up the definitions of these words in the *Oxford English Dictionary* to decide which definition most appropriately corresponds to its usage in this context. At this point, the student will write down the word alongside the chosen definition and place it on a predetermined spot that will become a word wall. Ultimately, this spot will contain all the words and definitions that were originally unfamiliar to the students. Through this exercise, students will familiarize themselves with a wider vocabulary and give themselves easy access to words that they will come across multiple times in the text. Additionally, students will use a character map to write descriptive information about each character and his/her role in the play. As the play is tracking multiple characters rather than focusing entirely on one central protagonist, the incorporation of the character map will help the students to keep up with each character's identity, role, and experience. In part, as some of the character's names are similar or unusual it will help students distinguish between them. For example, some students may struggle to distinguish between Clyomon and Clamydes as their names have similar pronunciations and spellings; as well as, they are both traveling knights.

---

<sup>4</sup> See pages 39 and 40.

Once the teacher has introduced both of these concepts, the class will read *Clyomon and Clamydes*' Prologue and Scene 1. The class will discuss the author's use of exposition elements and the introduction of Clamydes and Juliana. The use of this brief reading assignment will serve two primary purposes: allowing the students to acclimate to the style and language of the text and ensuring students have a solid understanding of the introduction of the text before starting on more crucial plot elements to the overall narrative. As an exit ticket, students will write on a notecard (1) something they look forward to learning more about as they read the play, (2) something that makes them nervous going forward, and (3) a question about that day's class or the unit as a whole. From the exit ticket, the teacher will be able to gauge how to better interest and help students to be involved with and to understand the text.

NCTE Standards Applied: 1, 2, 3, 5

CCSS Applied: RL.12.1, RL.12.3, RL.12.4, RL.12.5

Day 3: The class will read *Clyomon and Clamydes*' Scene 2. As this scene introduces Shift, the class will then discuss Shift's introduction, analyze the implications of Shift's dual representation as both Shift and Knowledge, and propose different definitions of both shift/shiftiness and knowledge for different possible interpretations. Since Shift is central to the conversations of the strangeness of allegorical presentation in the text, it is essential that students fully grasp his initial introduction and characterization, so they can trace Shift's development across the text. Additionally, considering the different interpretations of shift/shiftiness and knowledge will allow them to consider which of these definitions do or do not apply to Shift not

only in his entrance into the narrative but also and, perhaps, more importantly how which definition best applies to him shifts throughout the play.

The class will then read an excerpt from Daniel Poirion and Caroline Weber’s “Mask and Allegorical Personification.”<sup>5</sup> Since Shift’s characterization is pivotal to this unit, this article will be used to highlight the use of allegorical masks and personas. Through engaging with this article, students will be challenged to ask which of Shift’s characterizations—Shift or Knowledge—seems more like a mask and which seems more like his true self. After reading, students will write a reflection on the day’s discussion, his or her interpretations of the text so far, and consider how reading this excerpt from “Mask and Allegorical Personification” does or does not impact his or her analysis of Shift’s characterization/allegorical status.

NCTE Standards Applied: 1, 2, 3, 5, 11

CCSS Applied: RL.12.1, RL.12.2, RL.12.3, SL.12.1

Day 4: The class will read *Clyomon and Clamydes*’ Scene 3. This scene focuses on Clyomon stealing Clamydes’ knighthood; however, the stage directions for this action are very vague. As a result, after reading Scene 3, students will be put into groups and given creative supplies (colored paper, empty paper towel rolls, tape, etc.) to stage their own stolen knighthood. The groups will then present their enactment. Lastly, the students will then take an anonymous ballot to vote (1) which group’s staging seemed most compliant with the text and (2) which group’s staging was the most entertaining. The winning groups will then be given a royal prize.

---

<sup>5</sup> “Mask and Allegorical Personification.”

This interactive activity will allow students to opportunity to see the effort that goes into staging a play, to consider the variety of interpretations of how to stage a scene and their effectiveness, and to visualize how this specific scene took place—particularly, because the stage directions are very open for interpretation. Additionally, the activity creates an opportunity for students to be creative and to recognize the freedom the obscurity of *Clyomon and Clamydes* allows them. As previously noted in my introduction, the non-canonical nature of this play means it has a lot of undiscovered analysis for the taking. This activity gives students another opportunity to see how this open space for interpretation is both in literary analysis and in how the play is presented. While many students will have already seen more popular/canonical plays performed, most likely none of them will have seen *Clyomon and Clamydes* thereby giving them total freedom from any preconceived notions on how this scene “should” or “should not” be staged. It will be entirely their own ideas and interpretations.

NCTE Standards Applied: 1, 2, 3, 5, 11

CCSS Applied: RL.12.1, RL.12.3, RL.12.5, SL.12.1

Day 5: The class will read *Clyomon and Clamydes*’ Scene 4 that introduces Alexander the Great. Afterwards, the students will use computers, laptops, or tablets to complete a “webquest” on zunal.com on King Alexander the Great. For this activity, the teacher will have created a webquest, or inquiry based online activity, where students will go to a zunal.com link and follow various other links and tabs to various multimodal elements that will provide them with historical background knowledge on Alexander the Great. As part of this process, students will also fill out a worksheet<sup>6</sup> with information they will discover as they go through the webquest.

---

<sup>6</sup> See pages 41-42.

Through this assignment, the class will incorporate both digital literacy and interdisciplinary learning. Webquests support digital literacy by incorporating a range of multimodal elements including: articles, videos, photos, etc. Additionally, by also giving students a worksheet to answer as they engage with each of these elements, their learning will be targeted to ensure they fully participate with each element and notice its key features and relevance. As this task will primarily focus on Alexander the Great as a historical figure, the activity will also serve as an interdisciplinary activity because it will teach close reading skills through a history based assignment. As such, by using a webquest as a teaching tool for this unit plan, students will learn interdisciplinary skills and have a better grasp on the usefulness of cross-disciplinary studies.

NCTE Standards Applied: 1, 2, 5

CCSS Applied: RL.12.1

Day 6: The class will read *Clyomon and Clamydes*' Scenes 5-7. In these scenes, students will be introduced to Bryan San Foy and will further experience the '*shiftiness*' of Shift's character and name. As such, the class will discuss the significance and influence a name can have on a literary character—specifically, focusing on the consequences of Shift's dual names and the expectations Bryan Sans Foy's name sets for his character. Through this activity, students will be challenged to think more critically and deeply about character development.

After this discussion, each student will then write an etymology/definition of his or her name in the same form as the poem—rhyming couplets. Through this activity, students will think through the authorial process of character development to broaden their thinking about the purposefulness of authorial choices. Additionally, as the play is written in rhyming couplets

requiring them to also write in this style will further enable them to consider the affect stylistic choices has on textual works. The students will then share their writing with the class to practice their public speaking skills and to allow them to see each other's work and compare experiences. For homework, each student will prepare at least one critical question that he or she feels is significant to our existing conversation/analysis of the play.

NCTE Standards Applied: 1, 2, 3, 5, 11

CCSS Applied: RL.12.1, RL.12.3, RL.12.5

Day 7: The class will read *Clyomon and Clamydes*' Scenes 8-9. Students will be given a moment to consider these scenes in conjunction with their existing questions and, perhaps, add any additional question(s). The remainder of class will then be student-lead and teacher-facilitated through a Socratic seminar. Through this type of group session, students will bring their own open-ended questions and/or ponderings to the group to gain new/different insights and potentially reach some sort of answer or more fully formed hypothesis. Ideally, the use of this strategy will allow students time to begin considering their own inquiries about the play as well as to further explore what they find the most compelling elements of our previous conversations. Primarily, this will work as scaffolding to prepare them to eventually write their own literary analysis on the play.

NCTE Standards Applied: 1, 3, 5, 11

CCSS Applied: RL.12.1, RL.12.2, RL.12.3, RL.12.5, W.12.9, SL.12.1

Day 8: The class will read *Clyomon and Clamydes*' Scene 10-12. In this particular reading, Shift rescues Clamydes from wrongful imprisonment. Because of this considerably significant

contribution to Shift's characterization, the students will then be put into groups of three or four and together prepare an argument about Shift's motives for rescuing Clamydes from his imprisonment and how this affects Shift's categorization as a virtue or vice character. Each group will make one collaborative submission at the end of class. Through this collaborative exercise, students will get to practice their textual analysis and argumentative skills on a lower stakes assignment as preparation for their literary analysis paper they will each write individually at the end of the unit. Additionally, this will allow students the opportunity to observe each other's thought processes and interpretations—an experience that will allow ultimately students to help each other's learning.

NCTE Standards Applied: 1, 3, 5, 11

CCSS Applied: RL.12.1, RL.12.2, RL.12.3, W.12.1, W.12.9, SL.12.1

Day 9: The class will read *Clyomon and Clamydes*' Scenes 13-18. The class will discuss the brief inclusions of the two other more overtly allegorical characters, Rumour and Providence, in these scenes—the peculiarity of their inclusion, their function, and potential definitions of their names from the *Oxford English Dictionary*. The student will also write a one-to-two page reflection on the differences of character depth/complexity between Shift and these other “allegorical” characters of the play, as well as, identify whether he or she considers any of these characters to truly be allegorical at this point citing specific evidence/textual moments to defend his or her answer. Through this written reflection, the students will have to consider Shift in correlation to other allegorical characters rather than as an isolated figure. On a more overarching scale, this activity will also push students to further examine how allegorical characters are defined and distinguished.

NCTE Standards Applied: 1, 2, 3, 5

CCSS Applied: RL.12.1, RL.12.2, RL.12.3, RL.12.4, W.12.9

Day 10: The class will read *Clyomon and Clamydes*' Scenes 19-21. The class will focus on making a collaborative plot diagram to ensure everyone has a strong understanding of the different relationships and plot elements at work before reading the final two scenes. This checkpoint is crucial particularly for classes with students on different reading levels. While this task is useful for all students, it may be particularly helpful for students who are on lower reading levels or who may have missed a day of class and, as a result, the discussion/exercises that went with that day's reading. As an exit ticket, the student will submit his or her prediction of the play's ending.

NCTE Standards Applied: 1, 3, 11

CCSS Applied: RL.12.1, RL.12.2, RL.12.3

Day 11: The class will read *Clyomon and Clamydes*' Scene 22. The students will rejoin their groups from day 8. At this point, the teacher will return their original arguments with any comments/concerns. The students will then consider how the events of the day's reading contributes or disputes their original argument and create a revised argument to be submitted at the end of class. By revisiting their original arguments than asking them to create an entirely new argument, it will help show students how important it is to interpret/consider characterization over the course of a work rather than in an isolated scene and how the overall characterization can inform an analysis of an isolated scene. Additionally, receiving feedback on this argument

will better inform students about what to pay close attention to when writing their formal argumentative analysis paper.

NCTE Standards Applied: 1, 2, 3, 5, 11

CCSS Applied: RL.12.1, RL.12.2, RL.12.3, RL.12.4, RL.12.5, RL.12.10, W.12.1, W.12.9, SL.12.1

Day 12: The class will read *Clyomon and Clamydes*' Scene 23. As this is the final scene of the play, this class will be students' opportunity to take an official stance on whether Shift's status as an allegorical character, a moral figure, and Shift/Knowledge. This will also serve as the final whole class discussion to wrap up this portion of the unit. By devoting this day's class to a whole class discussion, students will be able to vocalize and hear each other's final thoughts on both Shift and the *Clyomon and Clamydes* as a whole. Through this, each student should be fully informed and prepared to take a stance on Shift's characterization and reach any other conclusions about the other material presented in the play. Additionally, this will give students an opportunity to voice any questions or concerns before moving on to preparing for and writing their papers. As a result, this day's class will not only function as beginning to draw this unit to a close, but also as checkpoint to ensure each student has a clear understanding of the text before beginning their final assessment for the unit. At the end of class, each student will submit a ballot<sup>7</sup> voting on Shift's characterization. The winners in each of a number of categories will be announced at the beginning of the next class.

NCTE Standards Applied: 1, 2, 3, 5, 11

CCSS Applied: RL.12.1, RL.12.2, RL.12.3, RL.12.4, RL.12.5, RL.12.10, SL.12.1

---

<sup>7</sup> See page 43.

## **Final Unit Assessment**

Days 13-14: Now that the class has finished reading *Clyomon and Clamydes*, the student will begin working on his or her own literary analysis. These two days will be used as workdays for students to conference with the teacher to ask questions and seek guidance for how to write a viable argument, to work on their outlines for their paper, and to begin finding specific pieces of evidence they will use to support their claims. At the end of day 14, students will turn in their work for the teacher to check over before the students begin writing.

While already through class discussions scaffolding will have been done to prepare each student to make a literary argument, these two days are designed to give the student time to prepare his or her specific argument. Primarily, as this will be the first formal literary argument most of these students will have made, these days are meant to continue providing a temporary structure to their work to ensure each student is set up to make a viable argument and has thought through how to affectively make his or her argument.

NCTE Standards Applied: 1, 2, 3, 5, 11

CCSS Applied: RL.12.1, RL.12.2, RL.12.3, RL.12.4, RL.12.5, RL.12.10, W.12.1, W.12.9

Days 15-17: As a checkpoint for student's arguments, the teacher will return the students outlines to them with any comments/concerns. By incorporating an outline as a lower stakes assignment, the teacher is able to better guide students as to how to better their specific arguments. In this feedback though, the teacher should be facilitating learning and critical thinking through suggestions and productive questioning rather than specifically steering students as this final assignment is designed to be student led.

After receiving teacher feedback, students will make any corrections/edits they wish too. The students will then spend the remainder of these three days writing their papers. They will be

permitted to work on their papers outside of class if extra time is needed. If students finish writing early, they will use the extra time to edit and revise<sup>8</sup> their papers. By reserving these days for student work time, it will guarantee each student has been given sufficient time to write their paper. As many students have outside jobs, extracurricular activities, and/or other responsibilities, with this type of major high stakes assignment, it is critical to ensure each student can complete the assignment.

NCTE Standards Applied: 1, 2, 3, 5, 11

CCSS Applied: RL.12.1, RL.12.2, RL.12.3, RL.12.4, RL.12.5, RL.12.10, W.12.1, W.12.9

Day 18: At this point, all of the students should have a full draft of their paper and be ready to complete a peer review of each other's papers.<sup>9</sup> Once peer review has been completed, students will have the remainder of class to consider their classmates' comments and/or concerns and make any additional edits/revisions to their papers. Through peer review, students will both get additional feedback on their papers from a peer who is also familiar with the reading and assignment and get the opportunity to consider how their peers have styled and structured their arguments.

NCTE Standards Applied: 1, 2, 3, 5, 11

CCSS Applied: RL.12.1, RL.12.2, RL.12.3, RL.12.4, RL.12.5, RL.12.10, W.12.1, W.12.9

Days 19-20: These last two days will consist of a mock conference where students will share their paper with the class. After conferences, students will submit the final version of their

---

<sup>8</sup> See page 44.

<sup>9</sup> See page 45.

papers. This final presentation of their arguments will allow students an opportunity to work on their public speaking skills and to share their hard work. As previously discussed, each student should produce a paper that is entirely their own work and interpretations of the text. The incorporation of this mock conference will give students a platform to share and to take pride in their work.

NCTE Standards Applied: 1, 2, 3, 5, 11

CCSS Applied: RL.12.1, RL.12.2, RL.12.3, RL.12.4, RL.12.5, RL.12.10, W.12.1, W.12.9, SL.12.1

## Example Teaching Materials

### *Clyomon and Clamydes* Paper Prompts

**Directions:** Choose one of the topics below, consider it carefully, and write a well-constructed paper that makes a clear argumentative claim. Use examples from the text to support your ideas. This paper is due at the beginning of class on *(insert due date)*.

#### **Other Requirements:**

- Your essay **must be 3-5 pages and contain an arguable thesis**. It should also follow MLA formatting and style guidelines (i.e., double-spacing, Times New Roman 12 pt. font, 1 in. margins). A paper of insufficient length will be graded down—that includes manipulating the margins and spacing.
- Please staple your papers and use page numbers. Your heading should be single-spaced and should include your name, the date, the essay number, and the topic number you have chosen. All papers should have a title relevant to the argument. Do not add extra spaces between paragraphs. No works cited page is necessary. Please limit the length of your quotations and be sure to include MLA format in-text citations.
- Your paper must be entirely your own work. Any plagiarism will receive an automatic zero.

#### **Prompts:**

1. Choose a character, an event, a scene, an object, or a motif from *Clyomon and Clamydes* and demonstrate that there are multiple or even contradictory ways of interpreting it. (You *cannot* choose Shift, Providence, or Rumour for this topic as each of these characters have been extensively discussed in class.)
2. Consider how women are represented in the play. Use at least two women as specific examples for comparison and contrast. You may focus your argument on any aspect of the representation of women—social, psychological, etc. Be sure you explain why the differences between them are significant.
3. Pick a conflict within *Clyomon and Clamydes* and explain its significance, or compare conflicts within the text. Consider conflicts between characters, within characters' own selves, or between concepts or ideas.
4. Choose your own adventure. (You *must* clear your topic with me before beginning work on your outline.)

Criteria	Scales				Points Earned/ Possible Comments
	Poor 0-5 Pts.	Average 5-10 Pts.	Good 10-15 Pts.	Excellent 15-20 Pts.	
<b>Introduction</b> <u>Requirements:</u> 1) draws reader's attention 2) previews organization 3) takes arguable position	Missing all components and/or deeply flawed.	Multiple problems with components.	One missing component or minor flaw.	All components present and no flaws.	
<b>Thesis</b> <u>Requirements:</u> 1) viability (should be provable) 2) argumentative, not descriptive 3) specific 4) argument tries to move beyond class discussion	Missing all components and/or deeply flawed.	Multiple problems with components.	One missing component or minor flaw.	All components present and no flaws.	
<b>Organization</b> <u>Requirements:</u> 1) structure is logical and easy to follow 2) strong topic sentence for each paragraph 3) body paragraphs develop—not just repeat—the argument	Missing all components and/or deeply flawed.	Multiple problems with components.	One missing component or minor flaw.	All components present and no flaws.	
<b>Evidence</b> <u>Requirements:</u> 1) arguments supported with specific evidence from the original source 2) quotes, paraphrases, and summaries properly introduced 3) evidence interpreted convincingly	Missing all components and/or deeply flawed.	Multiple problems with components.	One missing component or minor flaw.	All components present and no flaws.	

4) tries to be aware of obvious counterargument					
<b>Style Requirements:</b> 1) use of standard English without major errors 2) strong and clear writing 3) variety in vocabulary, sentence structure, and sentence length 4) style, tone, and voice appropriate for the audience, purpose, and topic	Missing all components and/or deeply flawed.	Multiple problems with components.	One missing component or minor flaw.	All components present and no flaws.	

## Alexander the Great WebQuest Handout

**Link:** <http://zunal.com/webquest.php?w=420041>

**Directions:** For this activity, please follow the link above to a WebQuest on Alexander the Great. As you complete the WebQuest, please answer the following questions on a separate sheet of paper. You will submit your answers at the end of class.

### **Introduction:**

1. Where was Alexander the Great the King?
2. Who was his father?
3. Who educated Alexander?

### **Part I: Alexander the Great: Mini Bio**

1. What did Alexander want?
2. Who did Philip believe Alexander was the son of?
3. What did the Greek's think of Macedonia?
4. Whose allegiance did Alexander secure? How?
5. What was Alexander's most impressive victory? What was so impressive about his victory?
6. When, where, and how did Alexander die?

### **Part II: History.com: Alexander the Great**

7. How old was Alexander the first time he was left in charge of Macedonia?
8. What was Alexander's first major battle?
9. How old was Alexander when he officially became king?
10. What was the Gordian Knot?
11. Who was Cleitus?
12. Who was united in "A Mass Wedding"?
13. Why was Alexander "Great"?

### **Part III: Crash Course History: Alexander the Great**

14. Why do historians rarely dub people "the Great" anymore?
15. What did Alexander do at 13 years old?
16. How many battles did Alexander lose?
17. Which empire did Alexander destroy?
18. Who was obsessed with Alexander?

19. How many empires did Alexander's break into after his death? What were they called?
20. What was Alexander the Great "amazingly good" at?
21. Why was Alexander conquering territory? What did this produce?

#### **Part IV: The Alexander Story in the Renaissance**

22. How did Chaucer describe Alexander?
23. How does this reflect or differ from what you've learned about Alexander so far?
24. Describe one of the other Renaissance depictions of Alexander.
25. Describe what you see happening in Figure 21. Why include this figure?
26. What's significant about Figure 24?

#### **Conclusion/Reflection:**

27. What do you think is the most important thing you learned about Alexander through this activity?
28. How does this knowledge of Alexander's history help you understand his role in *Clyomon and Clamydes*?
29. Does this knowledge impact his influence in *Clyomon and Clamydes*? Why or why not?
30. What is a follow-up question you have about Alexander the Great/his presence in *Clyomon and Clamydes*?

# Shift Characterization Ballot

## Allegorical

- Yes \_\_\_\_\_
- No \_\_\_\_\_
- Maybe \_\_\_\_\_
- Who can know such things? \_\_\_\_\_

## Morality

- Virtuous \_\_\_\_\_
- Vice \_\_\_\_\_
- Ambivalent \_\_\_\_\_
- Who can know such things? \_\_\_\_\_

## Are Shift's actions self-motivated?

- Yes \_\_\_\_\_
- No \_\_\_\_\_
- Maybe \_\_\_\_\_
- Who can know such things? \_\_\_\_\_

## Most Accurate Name

- Knowledge \_\_\_\_\_
- Shift \_\_\_\_\_
- He doesn't have one. \_\_\_\_\_
- Who can know such things? \_\_\_\_\_

## Who would win in a joust?

- Shift \_\_\_\_\_
- Providence \_\_\_\_\_
- Rumour \_\_\_\_\_
- Who can know such things? \_\_\_\_\_

## Other Comments

---

---

---

---

## *Clymon and Clamydes Paper Revision Checklist*

### Content:

1. Did you meet the criteria outlined on the assignment sheet?
2. Do you meet the length requirements?
3. Do you have a clear arguable thesis?
4. Do you include quotes to support your claims? Do you fully explain your quotes and how they back-up your claims?
5. Do you use any block quotes? Is it correctly formatted? Is there any way to shorten your quote to avoid needing a block quote?
6. Does each of your body paragraphs start off with a topic sentence?
7. Do you use clear transitions between complete thoughts?
8. Do any of your paragraphs need to be shortened or lengthened?
9. Is there anything that comes across vague or overly explained?
10. Does your paper organization make sense?

### Mechanics:

1. Did you capitalize the first letter of the first word in each of your sentences?
2. Double check that all proper nouns are capitalized.
3. Do all of your sentences have correct punctuation?
4. Check for commas. Are you missing any? Did you put anywhere they aren't needed?
5. Check any other punctuation you may use. (semicolons, colons, apostrophes, etc.)
6. Read over your paper once backwards to check for spelling errors.
7. Do you have any fragments?
8. Does your word choice vary?
9. Do you vary your sentence structures?
10. Do you use appropriate language for your purpose?
11. Do you use any transitions? Is there anywhere you could add more to make your paper flow better?
12. Do you include the MLA header information?
13. Do you include in-text citations?

### **Clyomon and Clamydes Paper Peer Review Checklist**

1. Which paper prompt are they writing on?
2. What is their thesis?
3. What points do they use support their argument? Are these clearly used/stated in their topic sentences?
4. Do you feel like they clearly made their argument? Why or why not? Are there any major holes in their reasoning?
5. Does their argument reach a clear conclusion?
6. What part of their argument could they elaborate on more? Maybe something that wasn't clear or you wanted to know more about? Was there anything you felt like was missing from their argument? Explain your answer.
7. Did their sentences make sense? What about their paragraph breaks?
8. Does their paper "flow" or organization make sense? Where there any parts that seemed confusing?
9. Did you notice any major grammatical errors? Misspelled words? Comma errors?

## **Conclusion**

The English Language Arts classroom is a designated space for students to use critical thinking, analytical, and interpretative skills to learn more about literature, history, and, ultimately, humankind as a whole. Through the study of *Clyomon and Clamydes*, students will encounter an early modern text, learn historical background on the early modern period and the historical “hero” Alexander the Great, and consider the layers that go into creating a persona in both fictional and non-fictional worlds. Additionally, this *Clyomon and Clamydes* unit plan has been specifically designed to help scaffold towards a mastery of all of the educational standards outlined throughout this chapter. Through these daily lesson plans, students will have broken down individual scenes, plotlines, and characters on a daily basis as a class until finally creating their own original literary analysis.

## CONCLUSION

Often problematically, high school students are taught literary concepts in a manner that expects one particular interpretation while through the use of *Clyomon and Clamydes* and Shift students will be pushed to analyze the text for an answer. Typically, with texts that have been so much studied, taught, and canonized, one answer has come to be expected; however, as *Clyomon and Clamydes* has rarely been published on or taught, there is no anticipated answer to wait for or to find though online resources. Shift's hybrid characterization opens a clear door for students to walk through and experience the unfixed nature of literary interpretation. Shift is in and of himself of an unfixed nature as he and what he appears to be continuously shapeshifts throughout the text so does how to interpret him. While my first chapter attempts to make a clear argument that Shift is a hybrid character, it also clearly acknowledges that there is still much room for debate and comment on what Shift is and does in and for the text which leads precisely into why this text is so incredibly useful. Through Rumour and Providence, literary elements such as allegory can clearly be taught, but through Shift students will be pushed to see that even the most clearly defined categories can be blurred. As a result of providing my students with this knowledge, my students will become better prepared to think critically and make scholarly arguments off what they actually see occurring in the text rather than simply rote interpretation.

While *Clyomon and Clamydes* is a rather obscure and generally unheard-of play, as demonstrated by my argument and teaching plan, its usefulness as both a literary work and teaching tool is abundant. Through in-depth examination of Shift and his peculiar characterization, students will have to think critically about the text. Along the way, however, students will also gain important knowledge like the definition of and how to identify allegory, the significance of historical background and interdisciplinary research, and some basic identification traits of medieval and renaissance drama. As a result of this unit's emphasis on teaching critical thinking skills and strategies combined with teaching more clearly identifiable literary traits and knowledge, from this point the students will be ready to move forward to learning about more canonical texts as they will be better prepared to make their own assessments and interpretations about the text.

In addition to the benefits of teaching *Clyomon and Clamydes*, considering Shift to be a hybrid character also works towards a larger project of examining how plays and characters of this time period blur the boundary between medieval morality plays and renaissance drama. Again, while this is part of a much larger project that would have to examine more than one individual play, *Clyomon and Clamydes*—a noncanonical and generally unheard-of play—and its peculiar characterization of Shift should most certainly be considered as part of the bridge between the medieval and renaissance time periods. While a project of this size would certainly require work from multiple more experienced scholars, ideally, these students' contributions could be published as one collaborative work in one of the journals that specialize in educational research (i.e., American Educational Research Journal, The Journal of Educational Research, etc.). While this is not a traditional sort of publication for English scholars, it would still allow

the students' work to be available for scholars to consider and, hopefully, consult/include in their own works.

## REFERENCES

- Bamford, Karen and Alexander Leggatt. *Approaches to Teaching Early Renaissance Drama*. Modern Language Association of America, 2002.
- Beckwith, Sarah. "Language Goes on Holiday: English Allegorical Drama and the Virtue Tradition." *Journal of Medieval and Early Modern Studies*, vol. 42, no. 1, Duke University Press, 2012, pp. 107-130.
- Campana, Joseph. "Introduction: Staging Allegory." *Studies in English Literature 1500-1900*, vol. 55, no.2, Johns Hopkins University Press, 2015, pp. 327-339.
- Curran, John E. "Introduction." *Character and Individual Personality in English Renaissance Drama: Tragedy, History, Tragicomedy*, University of Delaware Press, 2014, pp. xi-xxiii.
- Fletcher, Angus. "Value and Intention: The Limits of Allegory." *Allegory: The Theory of a Symbolic Mode*, Cornell University Press, 1964, pp. 304-359.
- The History of the Two Valiant Knights, Sir Clyomon Knight of the Golden Shield, son to the King of Denmark; and Clamydes the White Knight, Son to the King of Swabia*. London: Printed by Thomas Creede, 1599. *Early English Books Online*. Web. 1 December 2018.
- Hoxby, Blair. "Allegorical Drama." *The Cambridge Companion to Allegory*, edited by Rita Copeland and Peter T. Struck, Cambridge University Press, 2010, pp. 191-210.
- Kantrowitz, Joanne Spenser. "Dramatic Allegory, or, Exploring the Moral Play." *Comparative Drama*, vol. 7, no. 1, Western Michigan University, 1973, pp. 68-82.
- "knowledge, n.5.a." *OED Online*, Oxford University Press, December 2018.
- Knutson, Roslyn Lander. *Playing Companies and Commerce in Shakespeare's Time*. Cambridge University Press, 2001.
- Littleton, Betty. *Clyomon and Clamydes: A Critical Edition*. Mouton & Co.: The Hague, 1968.
- Milner, Joseph O., et al. *Bridging English*. Pearson, ed. 6, 2017.
- Poirion, Daniel. "Mask and Allegorical Personification." *Yale French Studies*, no. 95, Yale University Press, 1999, pp. 13-32.
- "providence, n.2." *OED Online*, Oxford University Press, December 2018.

“rumour, n.3.a. “*OED Online*, Oxford University Press, December 2018.

“shift, v.7.a.“*OED Online*, Oxford University Press, December 2018.

“shift, v.8.a.“*OED Online*, Oxford University Press, December 2018.

Tambling, Jeremy. *Allegory*. Routledge, 2010.