



# JULIUS CAESAR

WILLIAM SHAKESPEARE  
EDUCATION ACTIVITIES PACK

## ABOUT THIS PACK

The activities in this pack are inspired by Gregory Doran’s 2012 production of *Julius Caesar*. They can be used either as stand-alone practical approaches to this play or as supporting activities for students seeing the production. They have been designed with KS3 students in mind, but can be adapted for other age groups. Some are best suited to an open space such as a hall, but many can be used in a classroom.

## ABOUT OUR EDUCATION WORK

We want children and young people to enjoy the challenge of Shakespeare and achieve more as a result of connecting with his work. Central to our education work is our manifesto for Shakespeare in schools, *Stand up for Shakespeare*. We know that children and young people can experience Shakespeare in ways that excite, engage and inspire them. We believe that young people get the most out of Shakespeare when they:

- Do Shakespeare on their feet - exploring the plays actively as actors do
- See it Live - participate as members of a live audience
- Start it Earlier - work on the plays from a younger age

We also believe in the power of ensemble; a way of working together in both the rehearsal room and across the company enabling everyone’s ideas and voices to be heard. Artistic Director, Michael Boyd encapsulates this vision for ensemble in his rehearsal room where actors are encouraged to try out different interpretations of scenes before deciding together on what will be presented to an audience in the final performance.

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These symbols are used throughout the pack:



**READ**

Contextual notes from the 2012 production, or background info



**ACTIVITY**

A classroom or open space activity

# WARM-UP ACTIVITIES

## ACTIVITY 1: GO SHAPES



One important feature of the plot in *Julius Caesar* is the way that the people of Rome become a mob, under the sway of charismatic leaders, firing each other up and perhaps behaving in ways that they wouldn't as individuals.

This warm-up exercise gives your students a taste of what it's like to be part of a group acting en masse, feeding off the energy and actions of those around you.

- Ask your students to stand on the floor and wait for you to say 'go'. Tell them that when you say 'go', they must visit all four corners of the room in any order as fast as they can, then: Return to the centre of the room, make the weirdest, most exaggerated shape possible, then freeze.
- Say 'go' to run the exercise. When they are frozen, ask the students to look around and choose a shape of someone else to copy next time, but exaggerate it even more.
- Say 'go' again, so the students visit all four corners again, and then return to the middle and freeze their exaggerated version of someone else's pose.
- Repeat this copying several times, each time asking the students to exaggerate the pose and the space they take up.

## ACTIVITY 2: STRIKE A POSE



This warm-up exercise introduces some characters and lines from the play in an active drama-based way. It is a way into some of the lines which might at first appear opaque or difficult.

- Ask your students to form small groups of five or six, and create a still image of the following: politicians; conspirators; an emperor and his attendants; a murder; civil war; democracy.
- Give each group a line from the play (see below), from which to make an image under a strict 10 second time limit. Encourage your students to make the image as small as they possibly can and then as large as possible. What is the difference? Encourage them to add as much detail as possible. Ask them to identify where their audience is and to 'play' to them.

Lines to use:

- You blocks, you stones, you worse than senseless things
- And therefore think him as a serpent's egg
- There is a tide in the affairs of men, which, taken on the flood, leads on to fortune
- Cry havoc and let slip the dogs of war!
- I could name a man like this dreadful night, that thunders and roars as does the lion
- Cowards die many times before their deaths, the valiant taste death but once
- She dreamt she saw my statue like a fountain with a hundred spouts, did run pure blood
- And graves have yawned, and yielded up their dead / Horses did neigh, and dying men did groan

# STORY-TELLING ACTIVITIES

## ACTIVITY 1: FREEZE, ANIMATE, FREEZE



This activity is a way of telling the story of the play through a participatory telling of its key moments. It helps students understand the consequences of important moments in the play. Use the 'Freeze, Animate, Freeze' resource on pages 4 to 6.

- Explain the activity to students: students volunteer to take the parts of characters in the short scenes. For each scene, they will create a 'freeze-frame' for the opening moment. Tell students to arrange themselves how they think the characters would be positioned at the beginning of the scene, with facial expressions, gestures etc. They then play out the scene. At the end of each short scene they freeze again, capturing the closing moment or consequence of the scene's action.
- Work through all the sequences as a whole group, with different volunteers for each one.

## ACTIVITY 2: GROUP TABLEAUX



This activity requires your students to start thinking actively about the story and deciding what they see as the most significant moments in it.

- Divide the students into small groups. Explain that they are going to create a tableau (a still picture, made with their bodies) based on the story of *Julius Caesar*, but that they are only allowed to choose one moment. They must decide what they think is the most significant moment in the play, and make a tableau together, which shows that moment.
- Then ask the group to choose a caption or title for their tableau, using Shakespeare's words or their own.
- Finally share the tableaux with the rest of the group. Invite the other students to ask them questions in character: What are they thinking? What are their emotions?

# RESOURCE

## FREEZE, ANIMATE, FREEZE

1. FREEZE-FRAME: The crowds cheer as Caesar and his wife Calphurnia parade through Rome in triumph after another successful military campaign.

ANIMATE:

**Soothsayer** Beware the ides of March

**Caesar** What man is that?

**Brutus** A soothsayer bids you beware the Ides of March

Caesar He is a dreamer. Let us leave him. Pass.

FREEZE

2. FREEZE-FRAME: Caesar sees senators Brutus and Cassius, deep in conversation and is suspicious that they may be plotting against him.

ANIMATE:

**Caesar** (to Mark Antony) Let me have men about me that are fat.  
Yond Cassius has a lean and hungry look.

**Mark Antony** Fear him not, he's not dangerous.

**Caesar** Would he were fatter; but I fear him not

FREEZE

3. FREEZE-FRAME: The conspirators (Cassius, Decius, Casca, Metellus, Cinna) meet in Brutus's orchard garden and agree to kill Caesar.

ANIMATE:

**Brutus** Give me your hands all over, one by one.

**Cassius** And let us swear our resolution

FREEZE

4. FREEZE-FRAME: Calphurnia begs Caesar not to go to the senate.

ANIMATE:

**Calphurnia** Caesar, I never stood on ceremonies,  
Yet now they fright me. ....  
Horses did neigh, and dying men did groan,  
And ghosts did shriek and squeal about the streets.  
O Caesar! these things are beyond all use,  
And I do fear them.

**Caesar** Yet Caesar shall go forth; for these predictions  
Are to the world in general as to Caesar.

FREEZE

# RESOURCE

## FREEZE, ANIMATE, FREEZE (CONTINUED)

5. FREEZE-FRAME: Caesar arrives at the senate. Brutus, Cassius, Casca, Decius Brutus, Cinna, Metellus and Trebonius stab him to death.

ANIMATE:

**Casca** Speak hands for me! *[They stab Caesar]*

**Caesar** Et tu Brute? *[Then fall Caesar (he dies)]*

**All** Liberty! Freedom! Tyranny is dead!

FREEZE

6. FREEZE-FRAME: The crowds cheer for Brutus. Mark Antony stands over Caesar's dead body to speak to the people.

ANIMATE:

**Mark Antony** Friends, Roman, countrymen, lend me your ears.  
I come to bury Caesar not to praise him. ...  
You all did love him once, not without cause;

FREEZE

7. FREEZE-FRAME: Fired up by Mark Antony's speech, the Roman people vow to kill the conspirators

ANIMATE:

**Mark Antony** But were I Brutus,  
And Brutus Antony, there were an Antony  
Would ruffle up your spirits, and put a tongue  
In every wound of Caesar that should move  
The stones of Rome to rise and mutiny.

**All** We'll mutiny.

**First Plebeian** We'll burn the house of Brutus.

**Third Plebeian** Away, then! Come, seek the conspirators.

FREEZE

8. FREEZE-FRAME: Cinna the poet is murdered.

ANIMATE:

**Cinna** Truly, my name is Cinna.

**First Plebeian** Tear him to pieces! He's a conspirator.

**Cinna** I am Cinna the poet! I am Cinna the poet!

**Fourth Plebeian** Tear him for his bad verses! Tear him for his bad verses!

FREEZE

# RESOURCE

## FREEZE, ANIMATE, FREEZE (CONTINUED)

9. FREEZE-FRAME: The ghost of Caesar appears to Brutus in his tent

ANIMATE:

**Brutus**

Ha! Who comes here?  
I think it is the weakness of mine eyes  
That shapes this monstrous apparition.  
It comes upon me. Art thou anything?  
Art thou some god, some angel, or some devil,  
That mak'st my blood cold, and my hair to stare?  
Speak to me what thou art.

**Ghost**

Thy evil spirit, Brutus.

**Brutus**

Why com'st thou?

**Ghost**

To tell thee thou shalt see me at Philippi.

FREEZE

10. FREEZE-FRAME: Cassius commits suicide rather than be captured.

ANIMATE:

**Cassius**

Here, take thou the hilts,  
And when my face is covered, as 'tis now,  
Guide thou the sword – Caesar, thou art revenged,  
Even with the sword that killed thee.

FREEZE

11. FREEZE-FRAME: Mark Antony learns that Brutus has committed suicide.

ANIMATE:

**Mark Antony**

This was the noblest Roman of them all.  
All the conspirators save only he  
Did that they did in envy of great Caesar;  
He, only in a general honest thought  
And common good to all, made one of them.

FREEZE

# CHARACTER-BASED ACTIVITIES

## ACTIVITY 1: LINE OF APPROVAL



This activity is designed to open up questions and areas for further exploration about the key characters. It moves towards the characters' inner life and psychology. You will need name tags (perhaps stickers) for students to show which character they are.

- Mark out a line in the room. One end is 0, the other end is 10.  
10 = a positive response: Yes I agree strongly. Yes, very much so.  
0 = a negative response: No, not at all.
- Assign each student a character. Choosing approximately 8 to 10 main characters, for example, Brutus, Cassius, Portia, Calphurnia, Caesar, Soothsayer, Octavius, Mark Antony, Flavius. You or the students needs to write the character's name on a label for the students to wear.
- Ask the group a question or a yes/no statement, for example:  
'How much do you love Caesar?'  
'Should Caesar have listened to the soothsayer?'  
'It was right to kill Caesar to prevent him becoming too powerful'  
In character, and in silence, they stand on the number that corresponds to their character's feelings.  
For example, you might ask: 'How much do you love Caesar?'.  
The player playing Brutus would choose to stand on the number that corresponds to how much he feels Brutus loves Caesar – perhaps this is a different number at various points in the play. Calphurnia might stand at number 9 or 10, Flavius at 0 or 1.

Before doing the exercise, you could ask group can devise the questions they want to ask.

## ACTIVITY 2: RULING IDEAS – EXPLORING INTERPRETIVE CHOICE



This activity introduces your students to the idea of choosing a ‘ruling idea’ for a production of *Julius Caesar*. It demonstrates the range of possibilities when working with a text, and how the selection of a ruling idea can colour the whole production.

A ‘ruling idea’ is the premise that drives a particular production of a play: the point that the director is demonstrating in the way she or he interprets the play. Examples could be ‘Good motives can lead to terrible actions’, ‘Arrogance leads to tragedy’, or ‘Portents should be heeded’.



- Use the ‘text scraps’ resource on page 9.  
Working as a whole group, read through these text scraps.  
Then ask the group to brainstorm responses to the question: What is this play about?  
You, as leader, choose five of those ideas and puts them in order.
- Ask students to get into pairs and make images of those five ideas and then turn the five images into a sequence, linking each picture to the next one through movement.
- Now ask students to work in groups of six to eight, and choose a ‘ruling idea’ for their ‘production’. Explain that the groups will devise a short sequence of actions lasting no more than one minute which captures the spirit of their ruling idea.  
They must using the text scraps provided, and they can improvise dialogue and use anything they find in the room.  
The sequence should be independent of the script’s action and characters, though it may be coloured by it.
- When the groups have had chance to practise, ask them to show their work and discuss as a whole group.

# RESOURCE

## TEXT SCRAPS

<b>Soothsayer</b>	Beware the ides of March
<b>Brutus</b>	Into what dangers would you lead me Cassius?
<b>Brutus</b>	What means this shouting? I fear the people choose Caesar for their king.
<b>Casca</b>	Never till tonight, never till now, did I go through a tempest dropping fire.
<b>(Letter to Brutus)</b>	Shall Rome stand under one man? Speak, strike, redress
<b>Brutus</b>	Since Cassius first did whet me against Caesar / I have not slept.
<b>Brutus</b>	Give me your hands all over, one by one
<b>Calphurnia</b>	Graves have yielded up their dead, horses did neigh, and dying men did groan, and ghosts did shriek and squeal about the street
<b>Caesar</b>	She dreamt she saw my statue like a fountain with a hundred spouts, did run pure blood
<b>Artemidorus</b>	Caesar, beware of Brutus; Take heed of Cassius; Come not near Casca... If thou beest not immortal, look about you. Security gives way to conspiracy.
<b>Brutus</b>	Had you rather Caesar was living and die all slaves, than that Caesar was dead to live all freemen?
<b>Brutus</b>	I slew my best lover for the good of Rome!
<b>Mark Anthony</b>	Oh pardon me, thou bleeding piece of earth, that I am meek and gentle with these butchers! Cry havoc and let slip the dogs of war!
<b>Cassius</b>	There is a tide in the affairs of men, which, taken on the flood, leads on to fortune
<b>Plebian</b>	Oh most noble Caesar we will avenge thy death
<b>Mark Anthony</b>	He [Brutus] was the noblest Roman of them all. Nature might stand up and say 'This was a man!'

### ACTIVITY 3: MOTIVATION – BRUTUS & CASSIUS



This activity is a way for your students to get ‘into the heads’ of two key characters, to understand their motivations, and to study a particular scene in detail.

Before the exercise begins, put the following quotes up on the wall in two separate groups:

#### Brutus

‘Brutus is wise’

‘Brutus is an honourable man’

‘This was the noblest Roman of them all’

‘This was a man’

#### Cassius

‘Yond Cassius has a lean and hungry look’

‘He is a noble Roman and well given’

‘He looks quite through the deeds of men’

‘Such men as he could never be at heart’s ease / Whiles they behold a greater than themselves / And therefore are they very dangerous’



- First, ask students read through the quotes on the wall, describing Brutus and Cassius, two key characters in *Julius Caesar*. Understanding their motivations and relationship is key to understanding the play.
- Divide students into two equally sized groups, half sitting by the Brutus quotes, half by the Cassius quotes. The players will be advisers to their assigned character and their job will be to suggest to their character what to do or say next.
- Give students a short extract from Act 1 Scene 2 (on page 11). Choose from the shorter or longer version of the edited scene to suit your students and time available.  
Ask for two volunteers who will read Brutus and Cassius.  
As a group, briefly discuss what is happening in the scene.
- As the leader, read this introduction to the group to set the scene:

Rome, a public place.  
Caesar has returned triumphant from victory over Pompey and the Roman people love him. Cassius is planning to assassinate Caesar, but knows that he will not get the support he needs unless he gets Brutus on his side.  
Brutus is still loyal to Caesar, but concerned about Caesar’s ambition. He’s worried that Caesar will become a dictator, damaging the democracy of Rome.  
**Cassius’ aim** for this exercise is to persuade Brutus to join the conspiracy and murder Caesar. **Brutus’ aim** is to find out exactly what Cassius wants him to do without committing himself to anything too risky. **The group’s job** is to support that character in that aim by advising them what to say or do next.
- Explain the role of the forum in Ancient Rome: the public meeting place in the centre of Rome, where the market was held, important business conducted, and where people went to see justice done.
- Now The forum is played, chaired by the teacher. Ask the students to discuss and agree on the exact physical circumstances they imagine the scene happening in. Ask the two volunteers to play the scene, and then to carry on acting from that point, improvising what is said and what happens next.  
When they get stuck, tell them to go to their group for help.

# EDITED SCENE

## ACT 1 SCENE 2 – VERSION 1

**BRUTUS** Into what dangers would you lead me, Cassius,  
That you would have me seek into myself  
For that which is not in me?

**CASSIUS** Therefore, good Brutus, be prepared to hear:  
And since you know you cannot see yourself  
So well as by reflection, I, your glass,  
Will modestly discover to yourself  
That of yourself which you yet know not of.

*Flourish, and shout*

**BRUTUS** What means this shouting? I do fear, the people  
Choose Caesar for their king.

**CASSIUS** Ay, do you fear it?  
Then must I think you would not have it so.

**BRUTUS** I would not, Cassius; yet I love him well.

# EDITED SCENE

## ACT 1 SCENE 2 – VERSION 2

**BRUTUS** Into what dangers would you lead me, Cassius,  
That you would have me seek into myself  
For that which is not in me?

**CASSIUS** Therefore, good Brutus, be prepared to hear:  
And since you know you cannot see yourself  
So well as by reflection, I, your glass,  
Will modestly discover to yourself  
That of yourself which you yet know not of.

*Flourish, and shout*

**BRUTUS** What means this shouting? I do fear, the people  
Choose Caesar for their king.

**CASSIUS** Ay, do you fear it?  
Then must I think you would not have it so.

**BRUTUS** I would not, Cassius; yet I love him well.  
What is it that you would impart to me?  
If it be aught toward the general good,  
Set honour in one eye, and death i'the other,  
And I will look on both indifferently

**CASSIUS** Well, honour is the subject of my story.-  
I was born as free as Caesar, so were you:  
This man is now become a god, and Cassius is a  
A wretched creature and must bend his body,  
If Caesar carelessly but nod on him.

*Flourish, and shout*

**BRUTUS** I do believe that these applauses are  
For some new honours that are heap'd on Caesar.

**CASSIUS** Men at some times are masters of their fates:  
Rome, thou hast lost the breed of noble bloods!  
When could they say, till now, that talked of Rome,  
That her wide walks encompassed but one man?  
There was a Brutus once, that would have brooked  
The eternal devil to keep his state in Rome,  
As easily as a king.

**BRUTUS** What you have said I will consider; what you have to say  
I will with patience hear

**CASSIUS** I am glad that my weak words have struck but thus much show  
of fire from Brutus.

# RHETORIC ACTIVITIES

## RHETORIC: THE ART OF PERSUASION



Rhetoric is the art of persuasive speech-making. Before Mark Antony begins to speak at the funeral of Caesar, the Roman people are on the side of Brutus and Cassius. After he has finished, they are determined to burn down the houses of all the conspirators. How does he do this? It's an example of the successful use of rhetoric. These activities introduce your students to the power of rhetoric.

## ACTIVITY 1: INTRODUCTION TO RHETORIC



This activity engages students in identifying rhetorical features in Mark Antony's speech – hand out or project the speech, given on page 14. This activity also refers to other great speeches. These speeches and more examples can be found in audio and text at: [www.guardian.co.uk/theguardian/series/greatspeeches](http://www.guardian.co.uk/theguardian/series/greatspeeches)

## REPETITION

Explain to students that in writing, we are often told that repetition is dull, but in public speaking it is vital. In Winston Churchill's famous wartime speech, he said:

We shall go on to the end, we shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender

In Mark Antony's speech there is a key phrase that Antony also repeats over and over till it has come to mean almost the opposite. Ask students: What is it?

## THE RHETORICAL QUESTION

Explain to students: This seems innocent: we, the listeners, are asked a question. We like to be asked our opinion, and we feel pleased when we know the answer. With a rhetorical question, the answer you're going to give is the one the speaker wants. In this extract, when Antony asks 'Did this in Caesar seem ambitious?' there is only one answer: 'no'. However, it is much more powerful for the Roman people to say to themselves, 'Caesar was not ambitious' than for Mark Antony to say it. Ask students: There is a second question. What is it?

## THE RULE OF THREE

Explain to students that this operates on the principle that people tend to remember things that are listed in three:

'Government of the people, by the people, for the people'  
(Abraham Lincoln's Gettysburg Address)

'Education, education, education'  
(Tony Blair's Labour Party manifesto)

Ask the students: Where is there an example of this in the speech?

# MARK ANTONY'S SPEECH

## ACT 3 SCENE 1

Friends, Romans, countrymen, lend me your ears;  
I come to bury Caesar, not to praise him.  
The evil that men do lives after them;  
The good is oft interred with their bones;  
So let it be with Caesar. The noble Brutus  
Hath told you Caesar was ambitious:  
If it were so, it was a grievous fault,  
And grievously hath Caesar answer'd it.  
Here, under leave of Brutus and the rest--  
For Brutus is an honourable man;  
So are they all, all honourable men--  
Come I to speak in Caesar's funeral.  
He was my friend, faithful and just to me:  
But Brutus says he was ambitious;  
And Brutus is an honourable man.  
He hath brought many captives home to Rome  
Whose ransoms did the general coffers fill:  
Did this in Caesar seem ambitious?  
When that the poor have cried, Caesar hath wept:  
Ambition should be made of sterner stuff:  
Yet Brutus says he was ambitious;  
And Brutus is an honourable man.  
You all did see that on the Lupercal  
I thrice presented him a kingly crown,  
Which he did thrice refuse: was this ambition?  
Yet Brutus says he was ambitious;  
And, sure, he is an honourable man.  
I speak not to disprove what Brutus spoke,  
But here I am to speak what I do know.  
You all did love him once, not without cause:  
What cause withholds you then, to mourn for him?  
O judgment! thou art fled to brutish beasts,  
And men have lost their reason. Bear with me;  
My heart is in the coffin there with Caesar,  
And I must pause till it come back to me.

## ACTIVITY 2: PERSUADING THE TRIBUNAL



In this exercise your students will employ rhetorical techniques and explore Aristotle's three rhetorical divisions: ethos, logos and pathos.

- Ask for two volunteers to play the Tribunes, who will judge whether the assassination of Julius Caesar was justified, and which character makes the most persuasive argument.
- Divide the rest of the class into three groups, A, B and C.  
Group A will present the case for Cassius  
Group B will present the case for Brutus  
Group C will present the case for Mark Antony
- Begin with you, as group leader, presenting the issue before the tribunal: read the following aloud to the whole group:  

'People of Rome, we are here to debate the issue of the assassination of Julius Caesar on the Ides of March, in 44 B.C.  
Senators of Rome stabbed Gaius Julius Caesar 60 times, beside a statue of his former co-leader Pompey.  
The title of Rex, King, had been offered by the people to Julius Caesar.  
He rejected it. However, grave doubts about his sincerity have been expressed by certain senators.  
Caesar had put his own likeness on our coins, and enjoyed parading his victories through the streets of our city.  
Certain senators believed that Caesar's intention was to destroy the Republic and Rome and seize power for himself, as King of Rome.  
These same senators conspired to murder him.  
The question before us is 'Was the assassination of Julius Caesar justified?'
- Explain that the task of each group (A, B and C) is to persuade the tribunal of their point of view using rhetorical techniques. Remind the students of the rules of ethos, logos and pathos - use the resource on page 16.
- In their groups, ask students to discuss what their character might say to the tribunes and how they will try to influence them. Will they plead with them? Bribe them? Flatter them? Threaten them? Reason with them?  
How will they start their argument?  
What is their strongest card and when do they play it?  
What is at stake for their character?  
Ask them to structure the argument they want to present, and write it down.
- Next, ask each group to nominate one player to be the voice of the character. The other players in the group are the thoughts in the character's head. These thoughts can whisper the next part of the argument to prompt the speaker.
- Ask each group to present their case to the two Tribunes. You, as leader, join them on the tribunal, and listen to the arguments. Tell the Tribunes to ask questions of each character in order to help them weigh and decide their response.
- When each group have finished, ask the Tribunes to discuss and decide which argument was most persuasive. Meanwhile, ask the groups to discuss and note the techniques used and their effectiveness.
- Afterwards, as a whole group discuss the process.  
Does applying the rules of rhetoric to an 'in-role' argument change their understanding of the characters and their situations? Will they be better able to remember them?

# RHETORIC: ARISTOLIAN DIVISIONS

The traditional ordering of the arguments in a speech is: **ETHOS, LOGOS, PATHOS**

## ETHOS

Or, 'why you should listen to me'

Ethos is appeal based on the **character of the speaker**.

The tone of the speech should establish the speaker's virtue and moral worth.

You should listen to me because:

- I have a good reputation and authority
- I entertain you
- I use facts in such a way (for example, by using a smattering of Latin words) that I appear to know what I am talking about

## LOGOS

Logos is appeal based on **logic or reason**.

The argument is demonstrated by means of argument such as syllogisms, examples and maxims.

You should listen to me because:

- Here are some examples of the incontrovertible facts

## PATHOS

Pathos is appeal based on **emotion**, often associated with suffering or sympathy and the emotions induced in the audience.

The audience begins to feel that the speaker must be right and is won over to his side.

You should listen to me because:

- Here is a problem
- This is how the problem affects you personally
- This is how the problem has affected me

Arguments involving pathos often use metaphor or simile to allow the audience to make an emotional connection with an abstract notion such as 'mercy'.