

Q.1: Write a précis of the following passage and suggest a suitable heading:

The author of a work of imagination is trying to affect us wholly, as human beings, whether he knows it or not; and we are affected by it, as human beings, whether we intend to be or not. I suppose that everything we eat has some other effect upon us than merely the pleasure of taste and mastication; it affects us during the process of assimilation and digestion; and I believe that exactly the same is true of anything we read.

The fact that what we read does not concern merely something called our literary taste, that it affects directly, though only amongst many other influences, the whole of what we are, is best elicited, I think, by a conscientious examination of the history of our individual literary education. Consider the adolescent reading of any person with some literary sensibility. Everyone, I believe, who is at all sensible to the seductions of poetry, can remember some moment in youth when he or she was completely carried away by the work of one poet. Very likely he was carried away by several poets, one after the other. The reason for this passing infatuation is not merely that our sensibility to poetry is keener in adolescence than in maturity. What happens is a kind of inundation, or invasion of the undeveloped personality, the empty (swept and garnished) room, by the stronger personality of the poet. The same thing may happen at a later age to persons who have not done much reading. One author takes complete possession of us for a time; then another, and finally they begin to affect each other in our mind. We weigh one against another; we see that each has qualities absent from others; and qualities incompatible with the qualities of others: we begin to be, in fact, critical: and it is our growing critical power which protects us from excessive possession by anyone literary personality. The good critic – and we should all try to be critics, and not leave criticism to the fellows who write reviews in the papers – is the man who, to a keen and abiding sensibility, joins wide and increasingly discriminating reading. Wide reading is not valuable as a kind of hoarding, an accumulation of knowledge, or what sometimes is meant by the term a well-stocked mind. It is valuable because in the process of being affected by one powerful personality after another, we cease to be dominated by anyone,

or by any small number. The very different views of life, cohabiting in our minds, affect each other, and our own personality asserts itself and gives each a place in some arrangement peculiar to our self.

Precis 2007

Title: Reading: Indispensable for Critical skills

Literary work has a profound impact on human beings. It not only affects one's literary taste but also incites one's emotions. ~~During the~~ ^{In} youth, one is impressed by an author completely and then another and so on. ~~with~~ Nonetheless, with the passage of time, when ~~one~~ ^{one} reads different authors, he starts ranking them in mind. This process fosters the critical skills which hampers the excessive admiration of an author. In order to be a good critic, one should consider variant perspectives of a reading. In this way, one is not influenced by a literary personality predominantly. Hence, variant perspectives ~~of~~ pave their way in mind and people's divergent opinions. Moreover, one starts ~~to~~ ^{giving} them a place which is not akin to ~~all~~ other's personality. (122)

Idea and sentence structure are generally ok.
Avoid cutting. Instead of using "one" as subject, you may use "person" or "man" instead.