

Read the following passage carefully and write a precis and suggest a suitable title. (20)

Human behavior, an intricate symphony of instinct and intellect, often dances to the rhythms of forces we scarcely comprehend. The mind, while exalting itself as the throne of reason, is frequently the stage for impulses, fears, and biases that masquerade as logic. Every decision—be it the selection of a career, a belief, or a relationship—emerges not from pure rationality but from a labyrinth of emotions and unconscious patterns. The philosopher may insist that man is a rational animal, yet psychology reveals him to be a rationalizing one—constructing reasons to justify choices already dictated by desire or fear.

Emotions, though dismissed as irrational intruders, are in truth the architects of meaning. Fear, love, envy, and pride govern behavior far more potently than any syllogism. Fear, especially, is the invisible puppeteer: it shapes obedience, sustains conformity, and even masquerades as morality. We obey laws not always because they are just, but because we dread the chaos that rebellion may unleash. The corporate climber may call his ambition “drive,” though it is often fear of insignificance; the perfectionist may call her diligence “discipline,” though it is fear of disapproval. Beneath civilization’s polished surface, humanity still trembles before the primitive gods of insecurity and survival.

Cognitive biases—those silent distortions of thought—further cloud our perception of truth. The confirmation bias persuades us to embrace only what flatters our convictions; the halo effect blinds us to flaws in those we admire; the availability heuristic exaggerates the significance of what is most vivid rather than what is most probable. These invisible distortions make human judgment a precarious balance between intellect and illusion. We mistake familiarity for truth and intensity for importance, crafting realities that soothe rather than challenge us.

Identity, too, is less a discovery than a construction. From infancy, we assemble our sense of self through the reflections of others—the parent’s approval, the teacher’s praise, the peer’s acceptance. What we call “individuality” is often a mosaic of borrowed affirmations. The mind, craving coherence, weaves these fragments into the illusion of a stable “I.” Yet this self is a moving target, a narrative rewritten daily by memory, emotion, and expectation. When identity is threatened—by loss, failure, or rejection—the psyche scrambles to preserve its continuity, even at the cost of truth. Denial and projection thus serve as the ego’s fragile armor against disintegration.

Decision-making, in this light, becomes less a triumph of reason and more a negotiation between competing inner forces. Logic provides the vocabulary, but emotion writes the script. To understand human behavior, therefore, is to accept its paradox: that our greatest rational achievements are built upon the scaffolding of irrational impulses. Science can map the neural circuits of fear and desire, but it cannot yet measure the tremor of insecurity that drives a human hand to act, or refrain. The challenge of the modern mind is not to eliminate emotion but to integrate it—to think with awareness of feeling, and to feel with the discipline of thought. Only then may humanity hope to govern its inner chaos with wisdom rather than illusion.

Q2:

Human Behaviour: Combination of Rationality and Emotions

Human behaviour is amalgamation of reason and desire with mind as its basis. Human emotions and intellect shape their decisions. Philosophers conceive human to be rational but psychologists frame them rational and emotional. ~~Even~~ Emotions are although labelled as irrational instincts yet they govern human behaviour. Especially fear causes obedience of laws and discipline. It leads towards personal goals and the struggle for survival. Trait of biased decision-making shadow human perception of truth. Human signify what is visible rather what is feasible. Human create realities that look good which leads toward imbalance. Human identify himself from lens of others. These borrowed affirmations from sense of "I" among person. Human tries to preserve this at any cost. Deductively it is obvious human emotions write script of rationality and build their rational achievements. But human can govern their inner chaos by creating balance between emotions and rationality.

Total words
in passage
⇒ 506
Words in
precis
= 150

Subject verb disagreement found. Sentence structure needs a little improvement.

Write a Précis of the following passage and suggest suitable title:

The touring companies had set up their stages, when playing for towns-folk and not for the nobility in the large inn yards where the crowd could sit or stand around the platform and the superior patrons could seat themselves in the galleries outside the bedrooms of the inn. The London theatres more or less reproduced this setting, though they were usually round or oval in shape and stage was more than a mere platform, having entrances at each side, a curtained inner stage and an upper stage or balcony. For imaginative Poetic drama this type of stage had many advantages. There was no scenery to be changed, the dramatist could move freely and swiftly from place to place. Having only words at his command, he had to use his imagination and compel his audience to use theirs. The play could move at great speed. Even with such limited evidence as we possess, it is not hard to believe that the Elizabethan audience, attending a poetic tragedy or comedy, found in the theatre an imaginative experience of a richness and intensity that we cannot discover in our own drama.

DAY: _____

Elizabethan Theatres

DATE: _____

You are allowed to submit only one question in one pdf. The remaining questions may be submitted in separate pdfs.

Performances used to take place and preferred performance in spacious hotel yards. Same setting was seen in London theatres but with an upper and an inner stage. This setting allowed dramatist to move swiftly. And audience dwelled into imagination when poetic dramas were played due to the setting. Today's dramas cannot create the imagination in people's minds like those during Elizabethan era.

Total words in passage
⇒ 186 words

Total word in precis
64 words