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Q1	Percentage
20	100



**ENGLISH HOME LANGUAGE
GRADE 12
English Paper 1**

Name	
English Teacher	

Examiner	Ms. Bhugwandin	Date:	
Moderator	Mr. Hubbard	Time:	3 Hours, 10 Minutes
		Marks:	100

Insert

TEXT 1

I Think, Therefore I am, But Not If I am an AI...

- 1 Artificial intelligence (AI) has become increasingly integrated into our daily lives, from virtual assistants on our smartphones to self-driving cars on our roads. With this rapid advancement in technology, the legal framework surrounding intellectual property (IP) rights has become more complex, particularly with regard to AI-generated works. The recent release of the film *Free Guy* brings attention to the question of who owns the rights to AI-generated content, and how should these rights be protected.
- 2 In *Free Guy*, the protagonist, Guy, is a non-playable character (NPC) in a video game who gains sentience and begins to make decisions independent of the game's programming. This raises an interesting question: who owns the rights to Guy's actions and decisions? The game's developer, who created the programming for the game, or Guy himself, who generated the content through his own actions? The answer is not clear-cut, and the same issue arises with AI-generated works.
- 3 In the past, the creator of a work was typically a human being, and the IP rights were clear-cut. However, with the rise of AI-generated content, the lines have become blurred. AI can now generate music, art, and even writing, leading to questions of ownership and copyright. For example, if an AI system generates a piece of music, who owns the rights to that music? Is it the programmer who created the system, the person who trained the system, or the AI system itself?
- 4 The answer to these questions is not yet clear, and legal frameworks are still being developed to address them. In some cases, the law may treat the AI system as a tool or instrument, in which case the person who trained or programmed the system would own the rights. In other cases, the AI system may be treated as a creative entity in its own right and own the rights to the content it generates.
- 5 One possible solution to this issue is to treat AI-generated content in the same way as traditional works, with the person or entity who creates or commissions the work owning the rights. This would mean that the owner of the AI system would also own the rights to the content it generates. However, this solution has its own issues, as it could stifle innovation and creativity in the field of AI-generated content. If the law always grants ownership to the owner of the AI system, then smaller creators or innovators may be hesitant to invest in the technology, knowing that they will not own the rights to any content generated by the system.
- 6 Another possible solution is to grant ownership to the AI system itself, treating it as a legal entity. This would mean that the AI system could own the rights to the content it generates and would be able to license those rights to others. However, this solution also has its issues, as it would be difficult to determine how the AI system would use the proceeds from licensing its content.

7	Additionally, it may not be practical to grant legal personhood to AI systems, as they are not sentient beings and do not have the same ethical and moral considerations as humans.
8	As AI continues to advance, it is likely that the legal framework surrounding IP rights will evolve to accommodate these new technologies. However, until that framework is developed, there will continue to be uncertainty around who owns the rights to AI-generated content.
	In conclusion, the issue of IP rights in AI-generated content is complex and multi-faceted. The release of the film Free Guy brings attention to this issue and highlights the need for a clear legal framework. While there are several possible solutions to this issue, it is likely that the law will continue to evolve as AI technology advances. As we move forward, it will be important to strike a balance between protecting IP rights and encouraging innovation and creativity in the field of AI-generated content. (Open AI)

TEXT 2

Free Guy' Review: Don't Hate the Player

1. Ryan Reynolds brings his nice-guy charisma to the role of a video game character who doesn't want to stay on the side-lines.
2. One day you're just heading to your job at the bank, preparing for its daily spate of robberies, and the next you find out that you're a side character in a video game. Tough break.
3. That's the scenario in which Guy ([Ryan Reynolds](#)) finds himself in the perky though predictable new adventure-comedy "Free Guy," directed by Shawn Levy. Guy is comfortable with his monotonous life in the game Free City until he meets a player named Millie ([Jodie Comer](#)), a coder who is looking for proof that Antwan (Taika Waititi), the money-hungry mogul behind the game's virtual world, stole her code. With help from her friend and partner Keys (Joe Keery), Millie attempts a code heist with a levelled-up Guy, who has become a viral hero in the gamer sphere.
4. "Free Guy" is as agreeable as its main actor; Reynolds taps into his endless well of nice-guy charisma to deliver an adorable brand of humour that feels like "[Deadpool](#)" Lite. And the various comic-relief characters (Lil Rel Howery as Guy's clueless best friend, Waititi as the toxic boss) and cameos (a priceless Channing Tatum and a Marvel surprise) make for a perfectly enjoyable experience.
5. But innovative? Not so much. Conceptually, "Free Guy" recalls a PG-13 version of "[Westworld](#)" (fewer stabbings, no sex). The interesting existential titbits about agency, morality and artificial intelligence play second string to the straw-man argument about the baseness of consumerism. The jokes, too, feel neatly packaged; they're sometimes funny, but never surprising.
6. It's no spoiler to say that art wins over capitalism, the phoned-in romantic subplot is resolved and everyone's happy in the end. "Free Guy" has charm, but there's not much memorable in the same old quest, same old boss fight, then game over.

Free Guy

Rated PG-13. Running time: 1 hour 55 minutes. In theatres.

<https://www.nytimes.com/2021/08/12/movies/free-guy-review.html>

TEXT 3

The future of human creatives is undoubtedly intertwined with the development of AI technology. While many people view the rise of AI as a threat to traditional creative industries, others believe that it could lead to a more collaborative and productive future. So, what does the future hold for human creatives in the face of developing AI tech?

Firstly, it's essential to recognize that AI is already having a significant impact on creative industries. From virtual assistants to predictive text, AI is increasingly becoming a vital tool for artists, writers, and designers. For example, some AI systems can generate artwork based on specific criteria or even mimic an artist's style, providing a new level of flexibility and efficiency in the creative process.

However, while AI may be capable of mimicking human creativity, it still lacks the spontaneity, intuition, and emotional depth that humans bring to the table. For example, AI-generated music may sound technically impressive, but it lacks the soul and emotional depth that comes from a human composer's personal experience. Similarly, an AI-generated screenplay may follow a formula, but it lacks the subtle nuances and quirks that make human storytelling so compelling.

Therefore, it's unlikely that AI will ever completely replace human creatives. Instead, AI will likely become a tool that humans use to enhance their creative process, providing new ideas, insights, and ways of working that would be impossible without technology.

One way that AI is already being used in creative industries is to automate repetitive or time-consuming tasks, allowing artists to focus on the more critical aspects of their work. By freeing up time and energy that would otherwise be spent on tedious tasks, AI can allow creatives to focus on the aspects of their work that require uniquely human skills.

In conclusion, the future of human creatives in the face of developing AI tech is likely to be one of collaboration rather than competition. While AI may be capable of mimicking human creativity, it lacks the emotional depth and nuance that humans bring to the table. Instead, AI will become a tool that creatives use to enhance their work, providing new perspectives and ideas that would be impossible without technology. The future of human creativity is bright, and AI will likely play a vital role in shaping it.

TEXT 4

Touch

Hugh Lewin

When I get out
I'm going to ask someone
to touch me
very gently please
and slowly,
touch me
I want
to learn again
how life feels.

5

I've not been touched
for seven years
for seven years
I've been untouched
out of touch
and I've learnt
to know now
the meaning of
untouchable.

10

Untouched – not quite
I can count the things
that have touched me

20

One: fists
At the beginning
fierce mad fists
beating beating
till I remember
screaming
Don't touch me
please don't touch me.

25

Two: paws
The first four years of paws
every day
patting paws, searching
– arms up, shoes off
legs apart –
prodding paws, systematic
heavy, indifferent
probing away
all privacy.

30

35

I don't want fists and paws
I want

40

to want to be touched again and to touch, I want to feel alive again I want to say when I get out	45
Here I am please touch me.	50

TEXT 5**"Namaqualand After Rain"** William Plomer

(An extract)

The desert sighs at dawn – As in another hemisphere The temple lotus breaks her buds On the attentive air –	10
A frou-frou of new flowers, Puff of unruffling petals, While rods of sunlight strike pure streams From rocks beveined with metals;	15
Far in the gaunt karroo That winder earth denudes, Ironstone caves give back the burr Of lambs in multitudes;	20

TEXT 6



TEXT 7



TEXT 8



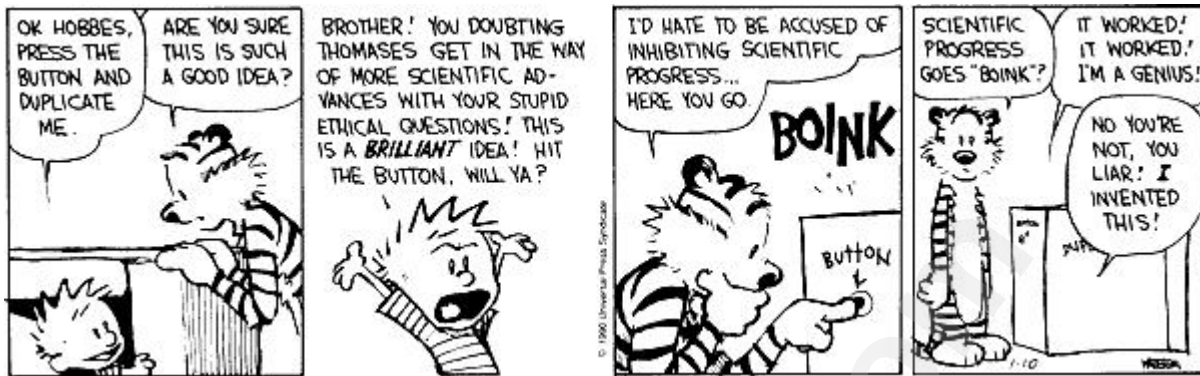
OVER HALF
THE WORLD'S
ARTISTS
HAVE
YET
TO GET
ONLINE

 internet.org by facebook

That's why Internet.org is exploring innovative ways to get the unconnected half of the world online - like installing wireless hotspots, beaming internet from the sky and creating platforms that enable data-free access. Learn more at Internet.org.

Let's connect the whole wide world.

TEXT 9



<https://www.progressiveboink.com/2012/4/21/2912173/calvinhobbes>