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CAMERA SCRIPT
PROJECT NO. 00520/1326

STUDIO A - A.P.
WEDNESDAY, 20TH MAY, 1970

T H E O P E N U N I V E R S I T Y

DESCARTES 2: Action

PRODUCER.....MARY HOSKINS
 EXECUTIVE PRODUCER.....PETER SCROGGS
 ASSISTANT.....DEANNA HATCHER
 FLOOR MANAGER.....DAVID ISTANCE

DESIGNER.....PAUL MUNTING
 GRAPHICS.....JOHN ASTON

T.M.1*.....GEOFFREY ALFORD
 T.M.2.....PETER MURRAY
 SOUND SUPERVISOR.....JERRY LAWRENCE
 VISION MIXER.....GAIL STAVEACRE

A.P. CREW

CONTRIBUTOR.....PROFESSOR GODFREY VESEY
 with
 STUDENTS FROM THE CITY LITERARY INSTITUTE:-
 MR. ADRIAN BARNES, MR. W. BELDON, MISS G.L. DAVIE,
 MRS. W. FRY, MISS SANDRA HOUSTON, MR. STAN PARKER

SCHEDULE

1030/1300.....Camera Rehearsal
 1300/1400.....LUNCH
 1400/1530.....Camera Rehearsal
 1530/1545.....TEA
 1545/1615.....Line-up
 1615/1700.....Record

VTR.NO. VTM/6LT/OU 10009

Professor Vesey.....Dressing Room 115
 Students.....Conference Room 2

Professor Vesey arriving 12 noon
 Students arriving 2.30 p.m.

TECHNICAL REQUIREMENTS

Camera 1 Ped with turret
Camera 2 Ped with turret
Camera 3 Ped with zoom
Camera 4 Ped with zoom

Stand mike beside table (for student)
Boom
Grams for opening/closing music

2 floor monitors

1 caption stand 12" x 9"

VTR (60 minute tape)

Studio clock for Godfrey

CAPTIONS & T/J SLIDES

T/J: Humanities Foundation Course

T/J: Descartes: Father of Modern Philosophy

T/J: Professor Godfrey Vesey

T/J: The speaker was...

T/J: Production by...

T/J: Open University Production...

Caption: Action

Caption: Animation

Caption: OU Symbol

MUSIC

Opening Music: Dvorak Symphony No. 8
Allegro ma non Troppo

Closing Music: Handel Music for the Royal Fireworks
Bourree

DESCARTES II

S/B GRAMS

1. F/U
T/J
Humanities
Foundation Course

2. MIX
T/J
Descartes: Father
of Modern Philosophy

3. MIX
2
Caption: ACTION
centred

4. MIX
3 / GODFREY: (to cam)
CMS PROF. VESEY
sitting on edge
of table

Identifies programme. Says that it is about action. So what could be more appropriate than that we should start with an experiment involving our doing things.

4A. S/I
T/J
Professor Vesey

Fade T/J

5. 4
Group shot
students

Says that he has same group of students here as last week.

6. 3
LS GODFREY &
STUDENTS

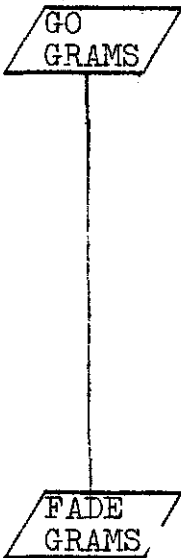
Reminds them of "literally up my sleeve". Asks students and viewers to do what he does

Zooming in to
CMS Godfrey

7. 1
CU GODFREY'S ARM
(if necessary)

REVOLVES ARM ABOVE ELBOW.
REVOLVES ARM BELOW ELBOW

(4 NEXT)



(ON 1-7)

Then says he is going to revolve it from above the elbow in one direction, from below in the other, so that my elbow revolves, but not my hand.

DEMONSTRATES THIS.

- 8. 4
CMS STUDENT
zooming in as
directed.

Asks for volunteer to do same thing and tells him to stand up so we can see him clearly.

Student can't do it.

- 9. AS DIRECTED
INTERCUTTING

Asks other students why he can't do it.

- 3 MCU GODFREY
- 2 CUs BACK ROW STUDENTS
- 4 GROUP SHOT and
FRONT ROW STUDENTS

Possible answers:

Doesn't know how to do it.

Hasn't practised enough.

Short on will-power, etc.

(ending on 3)

Interprets answers so as to lead to match box-willing experiment.

- 10. 2
MLS Pan volunteer
to table

Asks volunteer to come and join him at table.

GODFREY AND VOLUNTEER SIT
DOWN AT TABLE.

- 11. AS DIRECTED
INTERCUTTING

Carries out experiment with pencil, matchbox at table.

- 2 2-shot Volunteer/
Godfrey
and
Godfrey/MCU Volunteer
- 3 MCU Godfrey
- 1 CUs objects on table
- 4 Group shot
and
CUs students (seated)
- (3 NEXT)

(ON AS DIRECTED SEQ.)

(ending on 3)

S/B GRAMS

Ends by summing up main points made in programme. Includes methodological point - a philosophy teacher's job is to supply questions that will stimulate a student to discover things for himself. It isn't a telling job.

16. MIX
1

CAPTION: OU SYMBOL

GO
GRAMS

17. S/I
T/J

THE SPEAKER WAS....

Fade T/J

18. S/I
T/J

PRODUCTION BY.....

Fade T/J

19. S/I
T/J

OPEN UNIVERSITY
PRODUCTION

FADE SOUND AND VISION

DESCARTES II
RE-RECORD END SUMMARY

S/B GRAMS

1. F/U
2
MCU GODFREY VESEY seated on table / GODFREY VESEY (to cam.):
Summarises aims of programme and conclusions to be drawn from it.

S/B GRAMS

2. MIX
4
OU SYMBOL
S/I
T/J
Taking part were....
T/O T/J
S/I
T/J
Production.....
T/O T/J
S/I
T/J
A Production for.....

GO GRAMS

(Approx. dur: 4')

FADE SOUND AND VISION

PROF. VESEY

This is the second Television programme in connection with the Descartes, Father of Modern Philosophy, part of the Humanities Foundation Course.

You may remember that last week we were talking about perception. That is about seeing things.

This week we are going to be talking about action. That's the subject of section 3 of the correspondence material. Action - doing things.

And I have the same group of students with me this week, except for Mr. Rosen and taken the place of Mr. Boldham, who didn't appear. And they are going to be talking about 'Action' with me.

You will remember that last week that I was going to have something up my sleeve for this week. Literally up my sleeve. I know that it is a shocking joke, but it is in fact my arms that I have got up my sleeves. And I am going to ask the students I have here to start off by doing something with their arms. Now first of all I am going to do something, and then I am going to ask them to do it. Right, here we go. This first thing that I am going to do with my arms is this.

PROF. VESEY

cont'd..

..... Now I am going to make a different movement..... See if you can see the difference between those two movements. Here's the first one again..... And here's the second one....

Mr. Parker how would you describe the difference between these two movements?

MR. PARKER

I would say that in the first movement, you were turning your forearm and your hand from the elbow. In the second movement you were turning the whole of your arm from the shoulder.

Prof. Vesey

Right. In that case let me call the first movement I made - a lower arm movement. And the second movement - a whole arm movement. Would that be understandable to you?

Right, lets all see if you can do first of all the lower arm movement - that is this one. Will you all put out your hands in that direction - over there - and do the lower arm movement. What you are in fact doing is just rotating your hand. Now do the whole arm movement..... That's fine.

PROF. VESEY

cont'd..

O.K. Now the next thing I am going to ask you to do. First of all I will show it to you, and then I'll ask just one of you to do it. And let's decide who is going to do it first. Mrs. Fry I wonder if you would do what I am going to do now. Right. For the moment just watch me do it..... May I just describe what I am doing. I'm just moving my elbow, and my hand, although it is shaking a little bit, is staying pretty well parallel to the floor. That is to say I'm just not doing that with it. I'm just moving my elbow. Mrs. Fry will you hold out your hand and do what I did.

MRS. FRY.

It dosen't seem easy.....I don't think I can do it.

PROF. VESEY

You can't do it?

MRS. FRY.

No. The elbow dosen't seem to be moving without the hand really moving with it.... like yours did. I should think it would need some practice.

PROF. VESEY

I wonder if....It is rather puzzling why Mrs. Fry can't do it. I wonder if you would just write down why you think

PROF. VESEY
cont'd..

Mrs. Fry wasn't able to do what I did.
And will those of you at home please
- Philosophy is not a spectator sport -
will you take part in this.
You should have pencil and paper ready,
because it is in the correspondence
course that you must have pencil and
paper ready for these Television programmes.
You write down why you think Mrs. Fry
couldn't do what I did. That is she
couldn't do this movement. By all
means, if you want to try and do the
movement yourselves. We will take
about 30 seconds while they are putting
down their explanations why Mrs. Fry
couldn't make that movement.

O.K. Now let's try that. Let's begin
with you Mr. Parker. What have you put
down?

MR. PARKER

I have written Mrs. Fry couldn't do this
movement because of lack of practice in
executing a difficult physical movement
requiring concentrated co-ordination,
and separate movement of muscles.

PROF. VESEY

I see. Quite a lot comes into that -
practice and co-ordination of muscles.
Yes, right, Miss Davey?

MISS DAVEY

I wrote down....I don't really know...
Perhaps Mrs. Fry wasn't concentrating
as hard as was necessary, or perhaps
there was some muscular weakness. I
have never tried to make this movement,
so I have no idea why.

PROF. VESEY

Oh, so you think that if you were to
try the movement you might have a little
more insight w/T

MISS DAVEY

I don't know at the moment how difficult
the movement is.

PROF. VESEY

Will you try then please.

MISS DAVEY

I agree with Mr. Parker - it is a complicated
movement.

PROF. VESEY

Does it look as if it is complicated?

MISS DAVEY

Perhaps you are the exception.

PROF. VESEY

Mr. Erson, what did you put?

MR. ERSON

I just put she dosen't know how to do it.

PROF. VESEY

She dosen't know how to do it. I see.
Right we have practice, we have complication.
We have muscles. We have dosen't know
how to do it. Yes, Miss Huston.

MISS HUSTON

Well I've got that the necessary muscles were not getting the right message from her brain because it is not something she does every day. Therefore the brain is not used to giving such messages, so it would require a lot of thought.

PROF. VESEY

This is quite a complicated explanation involving a lot of thought about the brain and messages to the muscles, and so on. I shall have to think about that.

Mr. Barnes?

MR. BARNES

My answer is rather the same. I wrote down - lack of specific information to muscles concerned. And generally lack of control.

PROF. VESEY

I see. Lack of control.

MR. BARNES

Yes. That was a sort of overall judgement.

PROF. VESEY

So it is a matter of control and judgement, is it, you think?

Mr. Barnes

Well, programming the muscles to perform the right kind of job. Experience has something to do with this.

PROF. VISEY

O.K. Let's go back to Mr. Parkert answers, which were in terms of practice, first of all.

Do you think that practice would help?

STUDENT

I think that provided any of us knew what was required, a little practice would be sufficient.

PROF. VISEY

What was required. And we had Mr. Rosen saying that he didn't know how to do it. This is an interesting question. This one. How does she do it. Because isn't it the case of being in one sense of this question, I showed you what had to be done. I showed you this was how to do it..... But evidently this isn't what you wanted, in answer to the question. How does she do it.

Now there was a suggestion that I had, that practice and judgement, and muscles and so on, but what was needed was some sort of explanation of how to do it.

Well, I did in fact perform this movement at lunch the other day. I was having lunch with the Vice Chancellor of the Open University. And I said to him, how do you do it? How do I do this? He couldn't do it himself incidently. But I asked him how do you do it? And he said, it is quite

PROF. VESSEY

contId..

an involved explanation in terms of the muscles on the humerus I think. There is a bone here called the ^{humerus} humerus, and another bone called the ^{ulna} ulna is it?

Does anyone know anything about them?

Anyway, the general drift of it was that what I was doing was in fact what earlier I had described as the whole arm movement. I was rotating it in one direction for the whole arm movement and rotating the lower part of my arm in the opposite direction with the lower arm movement. So that this is what happened. But the odd thing about this explanation in terms of muscles and so on, is that he could give this explanation, but yet he still couldn't do it himself. Do you see the point of this?

You talk about judgement and control, and Miss Huston talks about messages from the brain to the nerves and muscles. And yet, when you know about these things, it still doesn't follow that you can do it. So that that answer - we have in fact had two answers to this question. How does she do it. The first one was I do it like this.... The first answer was in fact a demonstration. And that didn't satisfy you. The second answer was in terms of muscles and so on. And that answer, although it may be a perfectly true and valid answer, as to

PROF. VESSEY

Cont'd..

what happens in the arm. It yet isn't an answer which enables a person to do it.

Now we come to this other talk about control, was it? Could you please explain a little bit what you meant by that?

STUDENT

Well, in order to do it. In order for you to show Mrs. Fry how to do it, the messages, as it were, sent to your arm, would have to be transplanted into her mind directly. And this is the obvious way in which she could perform this task perfectly. W/T That's the obvious answer. So in fact by demonstrating it, she can look at what you appear to be doing - the messages you appear to be sending to your arm. Then also by your explanation of what in fact you are doing.

PROF. VESSEY

This is all very neurological and so on. And it is rather on the same lines as Miss Eustons, and I am not sure how we are going to... I mean I would like something that we could do here and now. And I can't have a sort of transplant of nerves from my arm to Mrs. Fry's arm to enable this to happen.

PROF. VESEY

Let's go back to what Miss Davis said. Before you tried this yourself and found that it wasn't all that easy to do, you used the expression - what was the expression you used? Oh yes, you said she didn't concentrate. Perhaps she didn't concentrate. How did you think of this concentration? What is it to concentrate on the movement?

Miss Davis

What I was thinking was, when I was younger, I used to try and move two fingers and not the others. And at first I couldn't do this. And I believe that I was not just concentrating. And eventually I found that I could, because I think there is weak muscular control over the fourth finger. And I wondered if wheter perhaps this was a similar case. It's a kind of concentration, but I really can't explain it.

PROF. VESEY

O.K. Has anyone else any suggestions as to how they would explain it.

MRS. FRY

I think that perhaps I myself didn't know that at all - that it was something - that my mind wasn't transmitting the message, or wasn't transmitting it forcefully enough. It was just a question of the arm didn't seem to be able to obey my mental directives.

PROF. VESEY

cont'd..

Mental directives.....

I've heard the word 'will' used for this sort of thing. Last week I was in a cafe, not one of the serve-yourself kind, but where a waitress comes and gives you a bill when you have finished your meal. And a waitress didn't come. And I willed her to notice me. Has this ever occurred to you? Does this at all describe the situation which you think that Mrs. Fry was in - that she was willing the movement to take place.....

MISS DAVIS

I think that is what I was looking for - concentration.

PROF. VESEY

Let's try a little experiment. Miss Davis. I wonder if you'd come out here please... And we will have an experiment on 'willing'. Now I have here a box of matches. And let's see how strong your will is. Now will you 'will' the matchbox to rise into the air, and I will, with my stopwatch here, time it to see how long for this 'willing' to take effect. Right now start 'willing'. I wasn't expecting that..... And it didn't have any effect? Is that what you would describe as 'willing'? What you did?

MISS DAVIS

Not in the circumstances with Mrs. Fry's arm.

PROF. VESEY

No. Let's try a slightly different one. Will you put your hand down there please. This time will you please 'will' the matchbox to slide along the table to your hand.

O.K. Alright. Thank you. Would you like to return to your seat now.

I'll tell you one thing, you never know what is going to happen on this programme. What in fact happened that last time, was that I asked Miss Davis to 'will' the matchbox to move along to her hand. And then $6\frac{1}{2}$ seconds. After $6\frac{1}{2}$ seconds - what she did was simply to take her other hand and move the matchbox along. $6\frac{1}{2}$ seconds is quite a long time.

Now if it is the case that ordinarily, when you do things, like raising your arm and so on - it is the case that your arm rises as a result of your willing your arm to rise. Then a lapse of $6\frac{1}{2}$ seconds is quite a long time. Well, wouldn't you agree with this?

In that case there are two possibilities I think. One is that this is just an off day for you - that today that you find that - what was the word used - control.

PROF. VESEY

cont'd.

That your body is not under your control. You 'will' things to happen, and then 6½ seconds later it does happen.

The other suggestion is that this talk about 'willing' doesn't in fact fit the situation. That when we talk of 'willing' we are thinking about something like the situation where we 'will' a waitress to look in our direction. Or the situation, where we just for example, raise our arm. Would you be inclined to agree with that?

MISS DAVIS

I wouldn't agree at all. I don't think the situations are comparable. Mrs. Fry has control over some of the muscles in her arm, and it is quite possible that she can improve the control with practice. Whereas it is impossible to make a matchbox walk or a waitress to come if she doesn't see you. These are not under your control at all.

Prof. Vesey

So they are quite different really.

MISS DAVIS

"Yes."

PROF. VESEY

Could I just ask you this, You just said "Yes." When you said "Yes." was it the case that you 'willed' the word 'Yes' to come out of your mouth. Or did you just say 'Yes'?

MISS DAVIS

At one level physiology I willed it,
and in another I just daid it.

PROF. VESEY

You expect you 'willed' it?

MISS DAVIS

I don't have much physiology knowledge.

PROF. VESEY

I see. So there are two levels - there's
a level of physiology and at that level
you don't know what happens. It's a
matter of happens in the nerves, muscles
and so on. But you don't have to know
what happens at that level to be able to
do what you do at the other level, which
is simply saying "yes".

O.K. Well what has emerged from this
discussion? One thing that has emerged
is that philosophical discussions can be
pretty chaotic and unpredictable.

There is one thing, do you remember when
I asked Miss Davis to 'will' the matchbox
to rise in the air, and what she did was
to thump underneath the table, and of
course the matchbox didn't rise in the air.
But what is significant there I think, is
that she was really at a loss to know what
to do. This something was a response to
not knowing what else to do. And I think
I would be at a loss too if someone were
to ask me to 'will' my elbow to twist.
If they ask me to twist my elbow, O.K. I

PROF. VESEY

cont'd.

can do that. But suppose they ask me 'will' your elbow to twist. I don't know what to do - nothing comes to mind, answering to 'willing'. Now I think this ties up with something Mr. Barnes said. You remember Mrs. Fry couldn't do this elbow twist, and Mr. Barnes said, what I would need to do would be to transplant into her mind the messages I sent to my nerves, or something like that. I think in the course of the discussion I took him to mean some sort of connection of my nerves to Mrs. Fry's nerves. But in fact he said into her mind, and though twisting my elbow was really a matter of doing something in my mind - sort of under my breath, saying to my elbow "twist", and then this bringing about the movement of my elbow. But in point of fact I didn't do anything in my mind. There were no - what was it Mrs. Fry called it - mental directives, there were no mental directives, it was simply a matter of my twisting my elbow.

Now what has this got to do with Descartes? Well Descartes held that mind and body are two distinct substances. That the "I" the spiritual me, that I am distinct from my body. And holding this, he had to say that 'I twist my elbow' is a sort of a