

TRANSCRIPT WITH COMMENTARY
Amber G.: A college senior
and
DES practice for a graduate student

Amber Interview 10

Below in black is a word-for-word transcript of the June 17 introductory interview with Amber that is available on YouTube <https://youtu.be/T6jAKBqGzWc>

In green are comments about and explanations of the Descriptive Experience Sampling process.

This interview serves as practice for a DES graduate student, Cody Kaneshiro, but there is no masterclass conversation for this sampling day.

If you have corrections, suggestions, or questions, please post them as YouTube comments.

RTH = Russ Hurlburt

CK = Cody Kaneshiro

Amber = Amber G.

0:00 RTH: Alright so this is gonna be day 10.

0:03 Amber: Yes.

0:04 RTH: And Amber 10.1 coming up, unless there's something else that we should be doing.

0:09 Amber: Um, I just, well, I just wanted to say overall, I thought a lot of these were interesting because I feel like usually there's a lot of like seeing. Well, I mean, I think there's a lot of seeing in this beep too, but there are some where it was like, I obviously was seeing something, but it wasn't in my experience. I just thought that was kinda interesting, but I don't have anything else other than that.

0:31 RTH: Well, I would say we will see that as we go.

0:34 CK: Mm hmm.

0:35 Amber: Okay.

0:35 RTH: And, uh, and so we can refer back to that stuff. So when we get the beep, whatever it is, that where this is an example, you can refer back to this and say, well, this is what I was talking about earlier.

0:46 Amber: Okay.

0:47 RTH: In case, case we miss it.

- 0:48 CK: And I would say at the outset here, too, that I think, um, even if beeps, aren't interesting, you know, I think the whole process that we're engaged in, right, um, is of interest just because it's so rarely done in [Amber: Right.] psychology. So whether or not we find anything interesting, I think, is sort of secondary to everything else.
- 1:07 Amber: Right. Okay.
- 1:08 RTH: And I would expand on that to say a lot of, lot of, most, I would say *most* of our participants, most DES participants say what they, what they find is not interesting, but I find almost all of it interesting.
- 1:20 Amber: Okay yeah. I'm just hoping it's not too similar to what we've already.
- 1:24 CK: Not trying, not trying to talk you out of the interestingness, Amber, but [Amber: Yeah.] I think it's, I think it's something that's, uh, easy to look past [Amber: Mm hmm.] or get distracted by, too, so.
- 1:34 Amber: Mm hmm okay.
- 1:35 RTH: Number 1.

SAMPLE 10.1 DISCUSSION STARTS HERE

- 1:36 Amber: Okay. So number 1, I was starting to say the word "sometimes." Like I was just about to say it. Um, yeah. And then, so at the moment of the beep I was physically smiling. And it was, my experience was mostly of like saying the word "sometimes." Um, as context I was quoting a video, um, and it was like a joke. Like it was like a reference, like a joke. And, um, in the video, the guy, he like sarca, he says like, "sometimes my genius is frightening." That's what he says, so that's what I was saying like, just as a joke. And, um, yeah, it was almost ironic, like the way he said it, but that's just context.
- 2:26 RTH: So are you saying the *word* "sometimes"? Or are you saying the phrase "sometimes my genius is," whatever, though, whatever the rest of, the rest of?
- 2:35 Amber: Yeah. I'm saying the phrase, but in my experience at that moment, it was really just of the word "sometimes." Because I also said the phrase wrong. I didn't have the right quote. Uh, but really at that moment it was just the word "sometimes."
- 2:54 RTH: So now let me make sure I understand that. So does it, at the moment of the beep, does it seem to you, like, you're saying a *word* or like you're saying a *sentence* "sometimes my genius is frightening"?
- 3:06 Amber: A word at that specific moment.
- 3:10 RTH: Okay. And then you said that you were physically smiling. [Amber: Yeah.] Is that in your experience or is that a fact of the universe? I'm smiling and I know I'm smiling at it, but I am smiling, but I'm not really experiencing that?

3:27 Amber: I could feel myself kinda like starting to smile and laugh.

3:33 RTH: I *could feel* myself or I *was feeling* myself?

3:35 Amber: Oh, I was feeling it, sorry. Yeah.

3:36 RTH: So I, I'm, so I am feeling myself smiling?

3:42 Amber: Mm hmm.

3:43 RTH: Okay. And, and I think you said I'm, I'm more so saying the *word* than I am feeling myself smile, but [Amber: Yes.] and is that 60-40, 90-10?

3:54 Amber: Um, probably more like 90-10, 80-20, kind of range.

3:58 RTH: So quite a bit more of the speaking?

4:02 Amber: Yeah.

4:06 RTH: Okay. And is the speaking aloud? I'm saying it aloud?

4:10 Amber: Yes.

4:12 RTH: To somebody?

4:13 Amber: Yes.

4:14 RTH: And is that somebody present to you or? Or is this?

4:20 Amber: No, I was just, it was just me speaking. Um, yeah,

4:27 RTH: So this I, I'm in a social situation, somebody else is there? [Amber: Mm hmm.] But I don't experience myself as talking to that person? Is that right?

4:35 Amber: Yeah. At that moment, no.

4:38 RTH: So this was something like a monologue in a social situation.

4:44 Amber: I guess so, yeah, cuz the joke was really my own. Um, that's an interesting question. But yeah, at that moment, no, it wasn't really like, I was actively thinking or actively really aware of saying this to somebody. I was more actively aware of like the reference and the joke than I was about the other person.

5:07 RTH: Okay. And the, and the, the original of this [Amber: Mm hmm.] "sometimes my, my genius is frightening" or whatever, [Amber: Mm hmm.] that's some video or some, [Amber: Mm hmm.] something? [Amber: Yeah.] And, and, and so I take it, you to be loosely speaking, at least quoting that?

- 5:27 Amber: Yeah.
- 5:28 RTH: But are, is, is, are you specifically trying to *reference* that or is that?
- 5:33 Amber: Yeah, I was trying to reference that ,cuz we had just, [laughs] we had just watched it. Cuz I was, I was thinking about it and I was thinking about how funny that video is. And we were just, and we had just watched it. So I was referencing it. I don't even know why. I, I can't even tell you why I was referencing that or the context of the situation. I just remember that I was, and then the beep had caught me right at the word, like right before I had started saying the word "sometimes" so I was kinda thinking about that.
- 6:04 RTH: Okay. And, and so are you *saying* the word "sometimes" or are you *contemplating* saying the word "sometimes"?
- 6:08 Amber: I was just starting to say the word "sometimes." [RTH: Okay.] Yeah. But it was like, my experience was, I was like starting to say it and, but my experience was me saying it. I think I explained that pretty poorly. Like now that I look at my notes, but yeah.
- 6:30 RTH: So you experienced yourself saying the words "sometimes," even though in reality you are only so far saying *some* or something?
- 6:40 Amber: Yeah like I was just starting to say "sometimes," like I think I was just on the S part of it maybe.
- 6:49 RTH: And what does it mean to say "I experienced myself as saying the word?"
- 6:54 Amber: Um, like in. Okay I hate to reference this to like TV, but it's almost like, um, like I don't wanna call it an echo, but it was like, because I wasn't speaking yet, and I was really thinking about what I was gonna say, it was like, I was thinking about saying the word "sometimes" physically before I had said it, cuz it was like, I don't know, like I dunno why I said I was referencing TV. I guess I'm thinking about an example on TV, but that's kind of how I would explain that.
- 7:34 RTH: So is this like a, like I'm, planfully preparing, I'm preparing-ly, I'm pre, I'm experiencing, I'm experiencing myself as saying "sometimes" as a way of ensuring that I actually say "sometimes" I guess as a way of [Amber: Yeah.] pronouncing something like that?
- 7:56 Amber: Yeah. And it's like, I'm saying it like I'm planning to, um, insert it into a conversation almost strategically, I guess. Um, maybe that's over complicating it, but it almost sounds, it almost kind of feels that way. Like I was trying to insert it into what was happening strategically and also like, cuz it was a reference, but like not that the whole reference was in there it was just "sometimes."
- 8:25 RTH: So you do mean this as a, I am preparing to say "sometimes" I experienced myself as preparing to say "sometimes"?
- 8:34 Amber: Yeah. Yes. Because when the, while the beep was making its sound, cuz it's like, y'know, it kind of like it starts and then it kind of goes while I was, while that was

happening and I was, I was actually turning my chair to turn it off and write this down. I had finished the word “sometimes” just kinda, I think that’s why I messed that up because yeah, when the, on the onset of the beep I was starting to say it, but by the time I had turned my chair around to turn it off and write everything down, I had said the word. So that’s after the moment.

9:08 RTH: And the, the anticipatory “sometimes” [Amber: Mm hmm.] is, do you experience yourself as speaking that? or hearing that? or reading that off of a script somewhere? or?

9:20 Amber: Speaking that.

9:27 RTH: So I experience myself as speaking “sometimes” even though I have not yet actually spoken “sometimes” when I’m about to speak “sometimes”?

9:34 Amber: Yeah it was almost like my mind was a second ahead, or maybe not even that long. But like my mind was a, ahead of my physical speaking at that moment.

9:46 RTH: And is your experience of *speaking* “sometimes” or is your experience of *preparing to speak*?

9:53 Amber: Speaking “sometimes.”

9:55 RTH: So my experience is out ahead of the real thing? [Amber: Yes.] I don’t experience myself as preparing. What I experience myself as is as speaking and it happens to be in the real world, some kind of a preparation deal cuz I haven’t yet spoken?

10:12 Amber: Yeah.

10:16 RTH: Okay. And then somehow I feel myself smiling [Amber: Yeah.] but not much?

10:27 Amber: Yeah, not much. No, it, yeah.

10:31 RTH: Okay. And what, and what, what is, what are you experiencing?

10:37 Amber: Um, it was interesting cuz it was like, it was almost like a smiling as if I was laughing at my own joke, which I do a lot (which is kind of, [laughs] which is kinda funny), but yeah, it was like, I was laughing at myself kinda in a way because I was making a joke or making a reference, and yeah.

11:01 RTH: So this is not so much a facial experience as the experience of smile-fully laughing at myself?

11:10 Amber: Well, no, I was actually smi, (I think I just put too much background onto that), but no, I was actually smiling. Like that was my face like I felt it physically, but.

11:21 RTH: So I didn’t mean, I didn’t mean to talk you out of, or to try to talk you out or whatever, [Amber: Yeah.] cuz I understood you to be physically smiling. But the question is

whether you, whether your experience is of the physical smile, whether your *experience* is of the physical smile [Amber: Yeah.] or of the laughing at my own joke?

11:37 Amber: Oh it's of the physical smile. Yeah that whole laughing at my own joke is more of a *why* kinda thing. I was like. [RTH: Okay.] Yeah after I said that, I was thinking I'm, I'm going too far with that yeah.

11:48 RTH: Okay. Then I think I'm good. Cody?

11:52 CK: Yup I'm good as well actually for this beep.

11:55 Amber: Okay.

11:56 CK: Alright. Number 2.

SAMPLE 10.2 DISCUSSION STARTS HERE

11:59 Amber: Okay. So beep 2, I was, we were playing a video game. Um, it was *Minecraft Dungeons*. I don't know if that's relevant, but um, on that game there's a lot of settings. Like you can set all kinds of things and it's, it can take, um, a little while. Um, so at the moment of the beep, I was feeling *impatient*, like cuz I just wanted to play! I didn't wanna mess with the settings, I just wanted to play. And um, I was saying, "what are you doing?!?" because I wasn't messing the settings. Um, someone else was. And um, also really indiscriminately I was like, my eyes were pointed at the screen and I was like seeing the screen, but it was super indiscriminate. Like I couldn't like probably in like the 5% range that's, that's where that is. But yeah, those kind of, those things were going on at the moment of the beep.

13:03 CK: So just to make sure I'm getting this correctly, Amber there's sort of three things going on that are directly present at the moment of the beep? [Amber: Yes.] I'm, there's something about, y'know, being impatient or wanting to play, [Amber: Mm hmm.] the saying "what are you doing," and the seeing of the screen. Is that correct? All those, uh, simultaneously present? [Amber: Yes.] Okay. And I know the screen is sort of low, there, in terms of the, kinda the pie. Is there anything that is sort of the main part of your experience at the moment?

13:36 Amber: No, [CK: Okay.] honestly not really yet.

13:38 CK: Okay. So let's kinda just start from the beginning then. So in terms of the impatient-ness or wanting to play, [Amber: Yeah.] how is that present to you?

13:51 Amber: Um, almost like a antsy kind of feeling. Like I was, um, like when we were playing, I was kinda like, I wasn't really sitting upright. I was kinda like lying down-ish, sitting. So I was kicking my foot, like I was tapping my foot like that, that, (that wasn't present to me, but that's what I was actually doing). So it was kind of like that kind of feeling like a very antsy, like [inaudible] like, like kinda like tapping, I'm tapping my pen, but like a tapping feeling like that.

- 14:21 CK: And when you say feeling there is that, is this more of a bodily sort of thing? Like I'm feeling antsiness in my body or, uh, it could all, I mean, it could be a lot of different ways if that shows up, right?
- 14:34 Amber: Yeah. Um, oh, that's interesting. Yeah I think it was more of a bodily thing cuz I was definitely like, I was like tapping my foot kind of a thing. I wasn't exactly tapping my foot, but I was kind of like kicking my leg or whatever. It was like a rhythm, rhythmic tapping to like, cuz I was like, *hurry up!* Like, *let's go!* I like, I, I don't know. I dunno a better way to describe that.
- 14:57 CK: Right so I don't wanna talk you into bodily right. [Amber: Right.] And, and we know, we know that experience can be totally disconnected from what's going on right. [Amber: Right.] Um, but the question I have here is in terms of... I wanna start, go back to the beginning here. So you mentioned at the start, this was like an impatient or just wanting to play?
- 14:57 Russ comments: I worry that we have talked Amber out of the physicality of her experience. For example, we did not explore adequately whether the "rhythm, rhythmic tapping" was part of her experience.
- 15:20 Amber: Mm hmm, well just wanting to play is more context. [CK: Okay so this was...] I, I, I just wanted to play, so I was impatient yeah.
- 15:25 CK: So this is like, this is about impatient?
- 15:30 Amber: Yeah.
- 15:36 CK: And [pause] is that in, is there a way to say where this impatience is located?
- 15:56 Amber: No, I wouldn't say that.
- 16:01 CK: So this is just a I'm impatient, *maybe* bodily?
- 16:08 Amber: Yeah. Yeah. Um, experientially that it wasn't really present in anything specific, but physically it was like a fidgeting kind of a thing.
- 16:21 CK: I guess that could also lead me to think could this could be an, a feeling sort of experience feeling, meaning like an affective emotional sort of thing?
- 16:30 Amber: Mm hmm.
- 16:32 CK: Is that [Amber: Yeah.] maybe better than physical?
- 16:36 Amber: Yeah. I mean true. Yes. I think experientially, yes. But, but in the real world it was physical. Does that make sense? I don't know if that helped.
- 16:47 CK: And by real world, is that context or is that, is that to say like there's a part of this that's physical and there's a part of this that's a feeling or not?

16:57 Amber: Um, like as a fact of the universe, I, my impatience is physical. Like I'll tap things, or I'll fidget with things or I'll like, I'll do things like that. Uh, but experientially, it was a, it wasn't like that.

17:13 CK: Experientially, this is more of, this is a again feeling but affective sort of

17:20 Amber: Yes. Yes.,

17:21 CK: Okay.

17:22 RTH: So my body is in fact tapping my leg is vibrating back and forth or whatever, [Amber: Mm hmm.] but I'm not so much or at all experiencing that, what I'm experiencing is an affective impatience?

17:37 Amber: Yeah.

17:38 RTH: And, and so, so does that mean that as far as my experience is concerned, this is a *mental* phenomenon? As I, I'm mentally feeling this even though my body is obviously doing it's tap dance, but uh?

17:38 Russ comments: See my worry at 14:57.

17:55 Amber: Yeah. Yeah.

17:57 RTH: But my experience is not a, is not bodily, it's mental?

18:01 Amber: Yeah. At this moment yes.

18:02 RTH: Okay.

18:08 CK: Okay. Um, and in terms of the, so the, "what are you doing," [Amber: Mm hmm.] does the beep interrupt you in the middle of that, at the end of that, at the start of that, where does the?

18:19 Amber: It's at the end. Um, actually I was finishing it when the beep went off, I was done saying it, but my mind was still kind of in this impatience, but it was still kind of on that like what are you doing?

18:34 CK: So it's in the real world, right, I've a second ago or a millisecond ago I'm done saying "what are you doing," the beep goes off, but that whole phrase, "what are you doing" is present?

18:48 Amber: Yeah. It's still stuck with me. It, it it's it's um, it's almost like linked to the impatience feeling, they're, they're linked together.

18:57 CK: And is it those exact words? Like quote, "what are you doing" unquote?

19:01 Amber: Mm hmm.

19:02 CK: Okay. So it's not just that this is sort of a it's, it's more than just I'm that, that affective impatience you're talking about earlier, there's somehow these words are present to me?

19:16 Amber: Yes. Um, yes, after I had said them, I was kind of still stuck with that. Um, I guess thinking I don't really, I, I wouldn't say it was like inner speech. I wouldn't say that. But it was like, I was somehow stuck with those words and those words were attached to the feeling at that moment, they were like together. [CK: Um.] Or like part of it. I don't know. I don't know if that's a better way to say that.

19:49 CK: They're, they're linked together, right? [Amber: Yeah, I, yeah.] The, the affective impatience and the "what are you doing" are [Amber: They're associated.] kinda one thing.

19:56 Amber: Yes.

19:59 RTH: So I missed a detail that I'd like to clear up for me. Did, did you originally *say* out loud, "what are you doing?" Or is that in, in inner?

20:09 Amber: I said it out loud.

20:10 RTH: And was that saying to, so is the you, Amber, where [inaudible]?

20:16 Amber: No, it's somebody else.

20:18 RTH: So I'm saying impatiently to somebody else "what are you doing"?

20:21 Amber: Mm hmm.

20:21 RTH: Okay.

20:26 CK: And so they're not, you said they're not, innerly spoken *per se*, but is there something spoken about this?

20:35 Amber: No. Well, other than the physical speaking, but no, it was almost like I'd said it and I was still hanging onto it.

20:42 CK: And by hanging on, in terms of like how that's present, that's where my question is sort of is, is this like a speaking sort of a thing, a hearing, a seeing uh, I mean?

20:54 Amber: Um, it, okay. Can I explain this metaphorically maybe it'll help? Um, [CK: Sure.], so like, if I were to say the words, right. I it's like if I had a word bank and I were saying the words, I would be like, getting them out of the bank, these words, I said them, but I was still holding onto them. Like I was, I was holding them, still. I, I, they hadn't, they hadn't completely left. They, they were still there, but it wasn't like a physical, like these words. It was just like, they were still there.

21:26 RTH: Is it the *words* that are still there, “what are you doing” as opposed to the some cognitive version of that that doesn’t include words?

21:36 Amber: No, it was like that phrase, “what are you doing?!”

21:41 RTH: Okay.

21:46 Amber: Cuz I wasn’t really confused. Like I was aware of what was happening, like you’re messing with the settings. Like I knew what you were doing, but it’s like, what are you doing? Like, why, why are you doing that still? I guess it’s more, why are you doing that still? Rather than what are you doing? But it was, what are you doing?

22:04 RTH: And was it originally said in that impatient or accusatory or whatever, “what are you doing?!?” way?

22:15 Amber: Yeah, cuz I was like, it was almost like, what are you still doing messing with these, the settings of this game like.

22:23 RTH: So it’s not, what are you doing for information? It’s what the hell are you doing, what the hell are you *still* doing?

22:28 Amber: Yeah. [RTH: Okay.] Like why are you still messing with that? [laughs]

22:32 RTH: Okay. And, and is do the words that are hanging around still have that flavor to them?

22:40 Amber: No, they’re linked to the feeling. So I don’t know if that is the, the flavor or whatever, but like I would say the feeling and the words were together.

22:53 RTH: So the original words had a distinct impatient, [Amber: Yeah.] unhappy flavor to them.

23:03 Amber: Yes.

23:04 RTH: But the words that remained [Amber: Mm hmm.] don’t have that. After that it’s just the words?

23:12 Amber: Yes. Yes. It’s just the words and the feeling that I described earlier, but I don’t know if that’s the same thing or if that’s different, like, I don’t know. Like it’s, it’s part of that, but I wouldn’t say that there’s a flavor to it. I would say that it’s part of that feeling like there, it’s, it’s part of it.

23:37 RTH: So I guess what I’m trying to get at is that the, the original words had vocal characteristics, prosody characteristics? But the remembered words or the hanging onwards, the lingering words don’t have those same characteristics?

23:54 Amber: No, no, yes, yeah, yeah, yeah. They don’t have a, um, the, the, the vocal quality to them that’s...

- 24:00 RTH: The first, the, the first words had a edginess to them, or a bite to them or whatever? [Amber: Yes.] But the words that are remaining don't have that edgy bite to them?
- 24:11 Amber: No.
- 24:13 CK: Well, you said they don't have the vo, it may not have the same *vocal* characteristics [Amber: Right.] Amber, but is, do these words have *any* sort of bite to them *per se* at all?
- 24:26 Amber: No. No, no. They they're around with the feeling. Yes. I, I would say they're more, well, they're more, I keep saying the same thing over and over. They keep connect, they're connected to the feeling, rather than there's like a, there's like a, like a snippiness with the words specifically. Like they're words connected to this overall idea rather than words that have a thing of their own.
- 25:02 CK: And just to make sure I'm clear, it's that these words it's this, it's not correct to say that, "what are you doing" are the words that I would label the affective impatience, right? That these are two, the words are directly present and the affective impatient is directly present?
- 25:18 Amber: Mm hmm yeah. As a phrase, yeah.
- 25:23 RTH: And the spoken aloud words, what are you doing with the bite, bite to them I guess what we're calling the bite to them. I'm, I'm impatient then, and so when I, when I speak out loud, I am impatient and I speak words with a bite. But a half a second later (or whatever it is), I am still impatient, the same impatience is there, and the same words are there, but the, but now the words themselves don't have the bite to them.
- 25:54 Amber: Yes. Yeah.
- 26:03 CK: And the seeing [Amber: Mm hmm.] you said this was a, like an indiscriminate or a, y'know, a 5 or 10%?
- 26:12 Amber: Yes. Yeah. Well, I think I initially said less than 5%. [CK: Okay.] only because like, it was like the, the screen was this weird, like maroonish brown color. It was the color of Minecraft dirt, which is like a weird color. Um, or like brick or something. I don't, I couldn't even tell you, it was like this weird color. And um, yeah, it, I, there cuz there was all these little, there's these little squares and there's all these little things you can select, but that all wasn't there. It was mostly just that color that I was kind of like looking at the screen, trying to like, like, yeah.
- 26:50 CK: So am I just looking at the screen and it happens to be this maroonish brown or am I seeing maroonish brown and it happens to be the screen?
- 26:56 Amber: Yes. I kind of very much distorted it again. I know I've had a lot of these kinda visual distortions, but like yeah at this point, cuz it's so that's not what I'm paying attention to. It's quite distorted, but it's like very low down there.

27:11 CK: And sorry what's, what's distorted exactly?

27:13 Amber: Oh my experience of seeing the screen, like what I'm seeing was distorted, like, um, it had other thingy, things as a part of it, but those again were obliterated. It was just the color.

27:24 CK: So at the moment of the beep I'm just seeing a maroonish-brown screen?

27:27 Amber: Yeah.

27:32 CK: Dr. Hurlburt, do you have any questions you wanna ask about that?

27:34 RTH: Well, I know we're down in the last 5% or whatever, but uh. But I'm gathering that I see a maroonish-brown screen rather than I'm just seeing a Minecraft scene that happens to be sort of mostly maroonish-brown and I'm not really paying attention to it, so I'm not paying attention to the other thing?

27:55 Amber: I see. Well, the screen *was* maroonish brown, like the background, but there's like little like squares it was like, like, this is something you select, this is something you select, it was all like that. And those things were all not there, and then the screen was changing, there's a thing highlighting it, like almost like on zoom, how you have the yellow box highlighting you. It was almost like there was that going on, but that was all not there. It was just the color of the, the actual or well my perceived version of the color of the screen.

28:26 RTH: So you, your perception is a simplification of the actual world? [Amber: Yes.] Not just, uh, I'm really not paying attention to anything and I'm gonna tell you it's mostly brown.

28:26 Russ comments: RTH here is making sure that we have distinguished between what DES calls a *creative seeing*, where Amber understands herself to be seeing the external world as it is, but later retrospection reveals that her seeing is wrong or distorted from the actual reality; and typical figure / ground perception, where she has zeroed her attention in on some aspect of the scene (made something the figure) and dimmed / blurred / grayed out the rest of the scene (made the rest the ground). He is becoming convinced that Amber here is describing a creative seeing: her eyes are aimed at a complicated visual display (a fact of the universe) but she *sees* (an experiential event) a maroonish-brown rectangle.

Amber has had quite a few creative seeings on this and recent sampling days.

28:41 Amber: No. Yeah it's like a, it's like a super, super, super simplification of what was, what I was actually seeing yeah.

28:47 RTH: Okay.

28:48 Amber: Mm hmm.

28:52 RTH: Then I'm good.

28:53 CK: I'm good too. On to beep 3.

28:55 RTH: Yep.

SAMPLE 10.3 DISCUSSION STARTS HERE

28:57 Amber: Beep 3. Um, okay so beep 3 was kind of weird. Um, so I was looking at Twitter, I was just looking at the timeline. And in the, at the moment of the beep I was like scrolling and I was seeing like half of a photo of Mariska Hargitay and a black and white, was almost like a, well, it was a, it was a black in white picture. What I was seeing was like a grayish circle, cuz it's like a profile picture. Um, yeah, it happens to be a profile picture. Uh, so as context, I was more drawn to that circular photo, whatever we would like to call that. Um, and I had obliterated the person in the photo, it was a black and white picture, actually of Zendaya. It was like, like a, like almost like a headshot. And there was like a, so they had obviously edited it so the background was solid it was like this gray color, but I had obliterated her and I was just seeing the solid color. And I was fixated on that for some reason and then yeah, the photo was like up here. So I don't know if that made any sense, but yeah, that's kind of what was going on, weird.

30:13 RTH: Well, I, I, I need to ask some questions to see whether it makes sense. [Amber: Yes.] So I'm seeing a photo [Amber: Mm hmm.] of this person and the person I don't know, who's what, who's the person?

30:24 Amber: Oh, Mariska Hargitay. She's from *Law & Order*.

30:26 RTH: Okay.

30:26 Amber: Yeah.

30:30 RTH: But I don't see the photo as it is, I see the photo grayed out in some way?

30:36 Amber: Oh no, that one, I was only seeing like half of it, there are two pictures. There's the photo, and then there's the little profile picture that was like below it and like drawing out...

30:46 RTH: And little profile picture do we mean like a thumbnail or something like that in the?

30:51 Amber: No, it's not really a thumbnail it's just like the way the Twitter interfaces is, is it has like, you have like the box that has the tweet like this and then it has the picture and then it has the words over here. [gestures position] So this is, I was looking at that gray picture was this. But the other picture was like halfway up the screen and it was like a big photo cuz that was something someone had posted. I don't know if that makes any sense.

31:16 RTH: Okay. So, so tell me again, what's in your experience.

- 31:19 Amber: Okay. Yes so it was like the half of that picture of one person and...[RTH: The big picture?] Yeah, the big picture, it was half because, um, I was moving away from it at that point, but I was still seeing it like half of it. That's in color.
- 31:34 RTH: So, and you're, are you seeing half of it because there's only half of it there? Or are you seeing half of it because I've left half of it behind somewhat?
- 31:43 Amber: Uh, there was more than half of it there. Like on my screen, there was more than half of it there. The full picture was not there. But there was um, but, but um, um, there was more than half of it there, but I was really only seeing about half of it, kinda.
- 31:56 RTH: So I'm seeing less than is there [Amber: Mm hmm.] and what's, there is less than the whole picture.
- 32:02 Amber: Yes. Like, like her head was not in it, but I understood it to be her cuz I had seen it before this moment and I understood it to be her and I was just seeing like the half bottom half of it. I, I don't, I dunno. That was weird. And then yeah, then you have the circle.
- 32:20 RTH: You're seeing that too?
- 32:22 Amber: Yes.
- 32:23 RTH: And are you seeing that the way it, the way it is?
- 32:26 Amber: No, that one is actually a black and white picture of Zendaya, but Zendaya is not in the picture. It's just the background of the picture. Like it was Zendaya against a grayish, I dunno why I'm saying black and white, but like a grayish kind of scale color, a solid color. And it was like, I had removed Zendaya and I just had the background there in the circle.
- 32:52 RTH: So you've removed Zendaya totally from that picture?
- 32:55 Amber: Yes. From that little circle, yes.
- 33:01 RTH: And is your experience, I'm seeing this circle without Zendaya? [Amber: Oh.] Rather than I'm just not paying attention to the circle and?
- 33:10 Amber: No, I'm seeing a gray circle. It wasn't that specific with Zendaya in it. I actually had to look back at it and be like *who's in there?* cuz I was trying to make sure I could accurately write down my notes about it. And I was like, who's in there and I realized it was Zendaya later. So in my experience, no, the whole idea of Zendaya being in the picture and all that stuff like that, that wasn't there. [RTH: Okay.] Not like the first picture.
- 33:34 RTH: So I'm, I'm relatively clearly seeing a small round gray circle [Amber: Mm hmm.] picture? [Amber: Mm hmm.] But what's actually, there is a picture of Zendaya. But I'm, but I'm, but I have, I have a erased Zendaya and all I'm seeing is a gray circle.

33:55 Amber: Yes.

33:54 RTH: Okay.

33:56 CK: And that, and that is your experience right Amber? What I, what I mean by that is just saying in terms of it's, is this, I'm seeing a picture of Zendaya, but what I see is gray? Or is it, I see a gray circle?

34:09 Amber: I am phys, okay. My experience, whoa, my experience is, um, of a, it's I'm seeing a gray circle, solid gray circle. But actually it's a picture of Zendaya with a gray background.

34:26 CK: Yeah, okay.

34:30 RTH: And then at the same time I am seeing a half a picture. [Amber: (laughs) Yeah.] And in reality it's two thirds of a picture, a three quarters of a picture or something? [Amber: Yeah, whatever, yeah.] But it's more than half?

34:45 Amber: Yes.

34:47 RTH: So what I see is a truncated version of what is already a truncated version of what's on the screen.

34:55 Amber: Mm hmm.

35:01 RTH: And, and so I understand that, that what's happening is that this image is scrolling up or this image is appearing on the screen is that right?

35:10 Amber: Uh, the, the, well, the image is disappearing. It's going away, slowly.

35:18 RTH: So the image is going away, it used to be whole, and now it's going away. And it's going away so that it's now only two thirds or whatever there?

35:27 Amber: Yeah. There's no head [laughs] visible in that image yeah.

35:32 RTH: So is it going away, going up?

35:34 Amber: Yeah.

35:34 RTH: So it's going away going up and so the head is sort of disappearing off the top of the, [Amber: Yes.] top of the screen kind of a [moves his body so his head disappears out of the top of the Zoom box] [Amber: Yes.] Okay. And, but what, what's happened is that it's going up and so far it's only this far up, but you see it as if it's left that far up, something like that. Is that right?

35:55 Amber: Yeah. I, yes, physically I'm I'm certain that the head was at least gone by that point, cuz it was like a, that picture was like a stand, it was like a, it wasn't like a headshot. That one was like maybe from the knees up. (Um, kind of an interesting picture now that I

think about it.) Yeah, it was like from the knees up. Like if you were walking down the street and someone took a picture of you, like that's what that picture was. So at that point, yeah, the head was not in it, the head.

36:25 RTH: So in the real world, the head is not in it? In Amber's world, neither the head nor the neck is in it. Something like that?

36:34 Amber: Yes!

36:35 RTH: Is that right?

36:36 Amber: Mm hmm.

36:37 RTH: And so this is something like Amber is seeing what is about to happen on the screen. What's about to happen on the screen is it's gonna get that far up and then, and then it would match what Amber sees [Amber: Uh huh.] Is that right?

36:50 Amber: Yes.

36:56 RTH: And, and which of these things is more present to you, the gray circle or the half of, half picture?

37:05 Amber: The gray circle.

37:08 RTH: By a little bit or lot?

37:10 Amber: Maybe just a little bit, a little bit more. Cuz my, it was, it was like at the moment my focus was starting to shift because I was moving to the next thing. So I was kind of leaving the picture and going on to the next thing. And the next thing that happened to catch me was that gray circle, even though that wasn't really relevant, but that was kind of the next thing that was catching my attention.

37:38 RTH: So I wanna, I wanna make sure I understand that the, the big, the big picture of it. [Amber: Uh huh.] The, so is it the case that I experienced myself as seeing the screen, [Amber: Yes.] but in reality, what I'm seeing is not exactly what the screen is, I'm seeing the screen as if the picture had already gone farther up the screen?

38:02 Amber: Yes.

38:03 RTH: So it's not like I'm ima, I don't experience myself as *imagining* seeing the screen. I experience myself as seeing the screen as it is,. But in reality, I can say, well, the screen isn't really, as it is, [Amber: Mm hmm.] I'm not seeing the screen as it is, I'm seeing the screen somewhat more truncated?

38:22 Amber: Yes.

38:23 RTH: Okay.

38:23 Amber: Mm hmm.

38:25 RTH: And, slightly more than that, I see the gray circle and that's not as it is either, what I see is a gray circle, but what's, *there* is a picture of Zendaya?

38:37 Amber: Yes.

38:41 RTH: So I feel myself shifting my attention from the gray circle to the big picture, and neither one of them is correct?

38:51 Amber: Yeah. It's more from the big picture to the circle, but it was like, I don't, I don't know how important it is that I'm really specific about things that I was looking at and all that. But from the big picture, the, my focus wasn't even on the entire picture, it was on like her coat. She's wearing a really nice coat. And it was, it was the, the, the attention was Mariska Hargitay's coat. Like it wasn't those words, but it was like, that's what it was, it was that's what I was focused on was, was *her coat*. It wasn't just coat, it wasn't just whatever it was, her specific coat. And then to that gray circle, it was going like, that was, it was like going on.

39:34 RTH: So does that mean that I've zoomed in on the... The picture is sort of all all there, but I've zoomed in on her coat and that's all I'm seeing?

39:43 Amber: I'm seeing the full half of the picture, but I'm like almost more interested in the coat. I don't know if that's relevant though, but like, but I'm more interested in the coat out of, out of this entire half of the picture I'm seeing, I'm interested in like the bottom of this, this coat. Cuz it kind of like flared out like that so it was kinda nice and it was a nice color, but I was like, that's what I was interested in. I wouldn't, it did, I didn't annihilate anything else. I wasn't, but that's what I was interested in. It was like this and then.

40:15 RTH: So you annihilated the top sixth of the circle or whatever it is. And my interest is mostly in the coat of this picture?

40:15 Russ comments: RTH misspeaks: he says "circle" But he means "picture."

40:27 Amber: In, in this specific picture, yes, the coat. In the overall experience, my interest was mostly on the gray circle.

40:36 RTH: Okay.

40:36 Amber: Yeah sorry. I, this one's a little confusing cuz there's a lot of pictures going on, so, but yeah.

40:44 RTH: And is your interest primarily in the coat or in the color of the coat?

40:49 Amber: The coat.

40:53 CK: And the entire coat or just the bottom of the coat?

40:55 Amber: Just the bottom of the coat.

40:57 RTH: The flare or whatever

40:58 Amber: Yeah, it kind of, yeah.

41:08 CK: And I'm not too sure if this is important, Amber. Um, so feel free to correct me here. But when you're the, the, the real seeing right on the screen. Is that in motion when you're looking at it so like, y'know, when the beep's going off the picture's moving upwards? Or at the moment of the beep, is it that I've scrolled and y'know?

41:27 Amber: Right. Um, my experience, it wasn't moving.

41:30 CK: Okay. Okay.

41:30 Russ comments: To summarize: The screen actually presents two-thirds of a picture of Mariska Hargitay, but Amber sees it as if the screen presented only half a picture. (This is what DES calls a *creative seeing* (see comment at 28:26): she experiences herself as seeing the real world, but what she sees does not conform to the real world.) And in this picture, Amber is mostly interested in the flare of Hargitay's coat. (That is figure / ground perception: the flare is the figure; the rest of the picture is the ground.) And the screen presents a circular picture of Zendaya against a gray background, but Amber sees only a gray circle. (That is a second *creative seeing*.)

41:33 RTH: Okay. I'm good.

41:42 CK: Yeah and so am I. Okay beep 4.

SAMPLE 10.4 DISCUSSION STARTS HERE

41:48 Amber: Okay. So beep 4, I was leaning over to pass my phone to somebody. And I had, I had physically, this is all context, I had physically like frozen the video, so I was holding my thumb on it. But, um, I was physically passing my phone and at the moment of the beep, in the corner of my eye, like almost like at the edge of my visual field, I could see this where, what I had paused, it was like this red background with these black circles on it. Um, and the, in the actual world, (it's more context) in the actual world, the black circles had writing on it I think it was somebody's, uh, whatever, like their tag or their logo or something. But in my experience or whatever, I was just seeing the red and the black, and it was really at the edge of my experience. Like it was just kind of like catching my, the very bottom of my visual field. And that's kind of it. That's, that's pretty much it. There's nothing else, yeah.

42:57 CK: So this is a, I'm seeing the action that I'm doing, right? Like I'm, [Amber: Yeah.] I'm seeing my real phone and stuff that I'm passing, right, to my friend.

- 43:07 Amber: Yeah like I'm seeing like, like my phone kind of, yeah. The motion of my phone is what's catching my eye almost. Yeah. And it's the red that's there too or whatever the colors I said, yeah.
- 43:21 CK: So is this more of seeing the motion or more of seeing the, the, the thing that's on my phone screen, the red and the black?
- 43:30 Amber: Mm hmm. I'm seeing *that* kinda moving. I don't know if that helps.
- 43:41 CK: Well, well, let me, let me back up here and try to figure out what's, so you said this is in the corner of your eye?
- 43:48 Amber: Yeah, [CK: Right?] yeah. Mm hmm.
- 43:53 CK: Is there anything more to say about that in terms of my experience? Like, there's something important about the *location* of this? Or that's just sort of that's the facts of the universe that this is where the phone is and that's what I'm seeing?
- 44:06 Amber: In my experience, it was like, almost like it had just kind of got its way into my visual, even though my visual, what I was looking at, I wasn't paying attention to. But it's like, that's kind of, it was coming into it. Not coming into it, cuz it wasn't coming into it, but it was like, it just, um, like scratched the surface. It like moved into the barrier of, move in to this boundary or something, I dunno. Those are all explanatory words, but it was, it wasn't really central. I wasn't a huge aspect, but it was just right at the bottom like it had almost skimmed it. I dunno. Something like that.
- 44:49 CK: Okay.
- 44:49 Amber: Mm hmm.
- 44:52 CK: And do you see anything else? Cuz obviously the, right, like if it's at the bottom, there's other things, but I take you that this is mostly about the phone?
- 45:02 Amber: Yeah. [CK: Okay.] It's mostly about the red and black, it's not even really about the phone. It's really, it's mostly about the, that red screen with the black dots kinds going that, going, going that way.
- 45:02 Russ comments: Note that this is another *creative seeing*. What falls on her eyeballs is a phone with black circles that have logos on them. What is in her experience is a red field with black circles.
- 45:13 RTH: So as far as your experience at the moment of the beep is concerned, is this: I see red and black?
- 45:26 Amber: I see a red and red screen with like these black circles on it, moving like in a direction, like moving on, like the left, the bottom left of my visual square, I guess, my visual.

45:45 RTH: And do I see the whole visual square or is that a fact of the universe, my retina on my retina or?

45:52 Amber: Oh.

45:53 RTH: I, it's in the bottom of half of my, I guess top half of my retina or whatever, but the, but it's at the edge of my retina and the center of my experience?

46:03 Amber: I experience it, yeah at the, at the, like the left, the bottom left edge of my experience. Like everything else...

46:12 RTH: So I experienced, I experienced this red with black circles moving through the bottom left-hand corner of my visual field?

46:21 Amber: Yeah.

46:24 RTH: And the fact of the universe is I'm moving it. [Amber: Yes.] I'm handing this phone to my friend or [Amber: Mm hmm.] relative or whatever? [Amber: Mm hmm.] But that's not part of my experience?

46:36 Amber: No.

46:37 RTH: The only thing that's part of my experience is the moving red and black phone?

46:41 Amber: Yep. Or, yeah, the moving red and black...

46:43 Amber: ...it's not even, screen right? The moving red and black screen?

46:46 Amber: Yeah. And I wouldn't even say screen, it was just red and black that *was* a screen. I like, I don't know, if it was a better way to describe that.

46:56 RTH: So I see a red circle with black, a red field with black circles on it, moving across the bottom right hand corner of my visual field?

47:05 Amber: Yeah. The bottom left. [RTH: Bottom left? Oh, okay.] Yeah if I had to paint a picture, I, I guess that's how I would describe this. It would be like the canvas would be, I don't even know what would be on the rest of the canvas, but at the *very bottom*, it would be this little red and red background with the black, with the red thing, with black circles on it, like just at the very edge of it.

47:40 RTH: And as far as your experience is concerned, the fact that it's at the very bottom is part of the deal?

47:47 Amber: Yeah! Mm hmm.

47:49 RTH: Okay.

47:53 CK: And in terms of what you see Amber again, um, I dunno if this will make sense exactly. But is there like, am I seeing, you know, a red field with two black circles or ten black circles or [Amber: There was...] does the number not really matter?

48:07 Amber: Yeah. The number doesn't really matter. There were multiple of them. They're just kinda all around. And some were like at the edge of the screen, it was like, they were, y'know, like half circles [CK: Okay.] cuz you know, whatever. But the number isn't really relevant. It was just kind of, and it was like, and they weren't like aligned nicely or anything like that. They were kind of not scattered, there was order to it, but it was almost like, like a pyramid kinda deal the way that they were arranged. I dunno if that's relevant either, but that's kind of what was happening like in the experience. It's kind of like the, what I was seeing and it was like. Um, and it was almost like, um, how would I describe this? Like I was seeing it angled, like if you hold a phone like this, right, so you can see the screen flat. I was holding the phone like this so I was like grazing the top of it. Like how it looks, well to me, I don't know how it looks to you, but how it looks in this camera here is actually almost exactly like how it was going like right like that. It was pointing towards the ceiling, the screen.

49:17 RTH: Is that the way it was in reality? So I'm seeing the phone the way it is in reality?

49:21 Amber: Oh, well that's how it was my experience. I have no idea how it was in reality actually. That's how it wasn't my experience. Yeah, it was like the screen was to the ceiling and I was seeing it in the bottom left, like how it is in this screen and it was just ki, I was seeing it from this weird angle.

49:39 RTH: Okay.

49:39 Amber: Yeah.

49:43 CK: Is there anything else in your experience at the moment?

49:45 Amber: Nope that's it.

49:48 RTH: And is it the redness or the blackness? Or is it the circles on the screen and the circles happen to be black and the screen happens to be red or?

49:58 Amber: Yeah, the screen just happens to be those colors and.

50:03 RTH: So what I see is mostly shapes, circles, circles on a background? [Amber: Mm hmm.] And the background happens to be red, but I'm not drawn to the red?

50:12 Amber: ...or the circles.

50:13 RTH: Or the color of the circles

50:15 Amber: Nope.

50:21 RTH: Then I think I'm good.

50:25 CK: Me too.

50:26 RTH: Number 5.

SAMPLE 10.5 DISCUSSION STARTS HERE

50:27 Amber: Beep 5. Okay. So, okay. [laughs] So beep 5 I was using my laptop and I was listening to the TV, like the TV was playing, but I wasn't watching it. Um, okay. And at the moment of the beep, I was looking at the like top portion of my window. It was a, as a fact of the universe, it was black and gray and in my experience it was kind of like this black-gray color and not black and gray. It was this black-gray color it's like the color of an incognito window. And at the same time I was hearing from the TV (which actually wasn't correct) but I was hearing this character from family guy saying, um, "you have a baby?!" question, mark exclamation point. [laughs] It was just like this girl character and she was saying that to somebody else and yeah, that's kind of my entire experience. And as context and explanation, what I was hearing like that had happened a few seconds ago, but I was kind of still stuck on it. Um, yeah.

51:41 RTH: And which of those, which of these experiences is more present you, if that makes sense?

51:47 Amber: I think the hearing was just a little bit more, um.

51:52 RTH: 60-40ish, 55-45?

51:54 Amber: 65-35.

51:59 RTH: 65 to the hearing?

52:00 Amber: Yes.

52:04 RTH: And so I hear "you have a baby!?"

52:07 Amber: Yeah.

52:09 RTH: And, and I hear that as if it were happening now, but it actually happened a second or two, two ago?

52:18 Amber: Yes! So this was one I actually wanted to ask some of these clarification questions for myself. In my experience it was present to me as physical hearing, but I don't know if like actually experientially what, I don't know, even if this is important, but if I was just kinda stuck there. Cuz the, the idea of what was happening in the scene was this guy now has a baby. But I don't know if that's relevant to the experience or anything like, I guess maybe that's more of an explanation. I'm just trying to be careful to not mess this up, but um, yeah. I dunno if that made any sense either, but.

53:04 RTH: So I'm not sure I understood what, what that was about. So let me, let me say what I've got so far and you tell me how close I am or where I'm wrong or whatever. More than half of my experience is on what I'm hearing. And what I'm hearing is the TV show has been talking about the guy who has a baby. And that's sort of a surprise to the person who's speaking and the person who's speaking says "you have a baby!?" And my sense is that that scene actually occurred a bit ago, a second or two ago, but I'm hearing it like it's happening now.

53:46 Amber: Yes.

53:47 RTH: And does it seem like I heard it a second ago and I'm *still* hearing it? Or does it seem like I'm sorta hearing it for the first time and then in reality it happened a second ago and my, my hearing is just delayed by an offset of some kind?

54:04 Amber: Yeah! It's like, I'm hearing it for the first time, and it actually happened uh, however long ago yeah.

54:13 RTH: Sorta like the loud speaker in the stadium or something. [Amber: Yeah!] I, I, I know the singer has sung the National Anthem a little bit ago, but the sound hasn't gotten to me yet.

54:20 Amber: Yes, yes. Like when there's that weird delay, yes. But that delay, the *idea* of the delay was not present that, that's more of a fact of the universe, the...But, but yeah, that's kind of what happened.

54:33 RTH: And, and it's, it's a long, pretty long delay. It's it's not a stadium kind of delay. It's a second or?

54:39 Amber: Yeah, it was a, it was a pretty long delay, yeah.

54:42 RTH: Substantial delay.

54:43 Amber: Mm hmm.

54:43 Russ comments: We have seen some examples of what we have called *creative seeing*, where Amber's experience is of seeing the external world as it is, but some details of what she sees do not actually correspond to the real world. This seems a similar phenomenon that we might call *creative hearing*: Amber's experience is of hearing the world as it is, but her hearing does not correspond to reality—it is delayed by a second or two.

54:43 RTH: Okay.

54:50 CK: But the delay is, oh, sorry, sorry, go ahead Dr. Hurlburt.

54:52 RTH: Go ahead.

54:53 CK: Oh, but the delay, do I experience this as a delayed hearing? Or is that just, that's a fact of reality?

54:59 Amber: That's a fact of reality It's a delayed hearing, yes.

55:03 CK: At the moment I'm hearing "you have a baby?" and...

55:07 Amber: Yeah. Yep in that character's voice and everything like that, but yeah, it's, it's, it's as a fact of the universe and as context, I guess it's very much, that's not, they're not even... That statement was uttered and now it's more of an explanation going on between the two of them. But um, yeah, that's gone, yeah, on the screen. Yes. Or in the show, maybe, cuz I wasn't watching the screen.

55:34 RTH: And then there, then you gave an explanation about, there was I guess it was an explanation about in the show the guy's got a baby or whatever. And, and, and is that, is that part of the experience or is that just the background?

55:50 Amber: That's more of the background. That, that's more why there was that statement being uttered. I guess that's not really relevant now that I think about it.

55:57 RTH: As far as your experience is concerned, you're hearing the character say "you've got a baby," and that's a meaningful thing to you. You know what's going on in this scene, the guy's got a baby and nobody knew the, [inaudible] the, or whatever and.

56:09 Amber: Yeah, mm hmm. [RTH: Mm hmm.] Like I knew the episode and I knew what was kinda going, gonna happen and going to happen and going on at that moment. So, yeah. I knew all that going into the whole thing, so.

56:28 RTH: And 35 [%], I'm looking at the laptop?

56:32 Amber: Uh huh.

56:33 RTH: And, and you said the top portion of the window, that's a window in the laptop I'm gathering, [Amber: Yes.] that's a window on the screen not an outside window or whatever?

56:40 Amber: No, it was the window on the screen. It was the Google Chrome. It was like the color, it was actually the incognito Google-Chrome-colored window.

56:53 RTH: And, and did you say that the, the, that here again, that what you see is not actually what's there?

57:01 Amber: No, that one is like, what I.. (I'm sorry. There's like a, I don't know what that is. I think there was like a cement truck going up my hill. [laughs] Um, there's a, what I'm seeing is actually there, but it's just a portion of it. Like I, I'm, (Because actually what I was doing, this is context. What I was doing was I was clicking back onto that tab. Cuz you know, when you click on like a window and it kind of like shifts the windows. So I was clicking back on it.) so I was looking at the top portion, like above the tabs so I could

click back on it. But that's, I don't think that was more of an explanation. But what I was seeing is just like the gray portion of that, like that it's a really a sliver, but that's all I was seeing.

57:47 RTH: And by that's all I was seeing do, do you mean that I don't, I don't even see what's inside the window *at all*? All I see is the gray sliver, which is the top of the window, but all I see is the sliver?

57:58 Amber: Yes. Like the tabs, like I, I'm not paying attention to the tabs, even that were up there. I think I had maybe three or four tabs up there and I wasn't paying attention to that. I wasn't paying attention to the words in the tabs. I wasn't paying attention to what was like the big portion of the screen. It was just that gray part.

58:17 RTH: And by "not paying attention," do you mean they're there and I can sorta see 'em but I'm, but I'm not, I'm more interested in this gray bar for whatever reason? Or do you mean they're gone?

58:30 Amber: They're gone. Not there. Nope.

58:34 RTH: So all I see is the gray bar?

58:38 Amber: Yes. With like, I don't wanna say I see just the gray bar. I feel like there is like the indiscriminate details of *one* tab, but I can't even be specific about that. Like that's, but definitely there was something else going on down there, but I can't be like at the very edge, but I can't be specific about what that is because it was pretty much gone.

59:11 RTH: And, and you said, I think there were three tabs?

59:15 Amber: Three or four tabs. I'm not even sure how many actual tabs there were, but in my experience there was like one, it was like, because the mouse was just over the arrow or whatever I wasn't even seeing the arrow. It was just over like one tab where it was, so my focus was in that area, but I was, yeah, sorry I keep putting.

59:32 RTH: So I've *completely* obliterated two or three tabs? [Amber: Yes.] Leaving one tab sort of partially present and partially indeterminant?

59:44 Amber: Yes.

59:48 RTH: And this is a, this is a seen thing? It's not, it's not like the tabs are there and I'm just not paying attention to them. It's that in my experience, the tabs are not there?

1:00:01 Amber: Yes.

1:00:02 RTH: Obviously the tabs are *there* on my screen. [Amber: Mm hmm.] But as far as my experience is concerned, they're just not there?

1:00:09 Amber: Yes. Metaphorically it's like I had taken a screenshot of the whole screen and I cropped everything else out. Like I cropped, I just cropped it to this little portion of it.

1:00:23 RTH: And the point that you're making by that is, is to say, it's not like I'm just sorta not paying attention to that. It's that I've, I've deleted it I've?

1:00:33 Amber: Yes.

1:00:35 RTH: Alright. That's what I understood.

1:00:35 Russ comments: For the last several minutes (since 57:47), RTH has been working at distinguishing between creative seeing (where the parts of a scene that are not of particular interest at the moment are not seen *at all*, simply do not perceptually exist) and the much more common figure / ground kind of perception (where the parts of a scene that are not of particular interest are seen dimly or unfocusedly). He has come down on the side of creative seeing.

1:00:36 Amber: Okay.

1:00:47 RTH: [pause] And back to the, the delay, I guess. [Amber: Okay.] How, how long do you think this delay was? Are we talking about a second, 10 seconds, half a second? [Amber: Uh.] And I'm not, I'm, I'm not talking about stopwatches here. I'm just in the ballpark of?

1:01:02 Amber: Right. Um, maybe a second or two, two would be is, is kind of on the very high end, but yeah.

1:01:13 RTH: Okay.

1:01:22 RTH: I think I'm good.

1:01:24 CK: I'm good too. We're a little bit over 3 o'clock, uh, but I think we have one beep left, right. So is everyone good on time?

1:01:31 RTH: I'm good.

1:01:31 Amber: Mm hmm.

1:01:32 CK: Okay. Yeah. Okay. So let's go for it then Amber. Uh, beep 6.

SAMPLE 10.6 DISCUSSION STARTS HERE

1:01:35 Amber: Okay. So beep, beep 6. Um, I was watching a YouTube video on a TV, and the, this guy, whatever he was promoting features of his card game that he was selling, I guess. Um, and he was kind of, he, he's a artist. So he had animations kind of popping up. It was like, this is a, this is a feature, this is this blah, blah, blah. And then, um, at the moment of the beep I was looking at this like *gold bug* thing, like, oh, (what is that movie) like, like it like, um, just to be super descriptive of what this bug looked like, it almost looked like, like those bugs on, um, on *A Bug's Life*, those ugly black fly looking things, and it was, but it was gold. That was actually what was there, but I

was only looking at that there was a whole screen, there was all this other stuff going on, but that's all I was looking at. Um, but yeah, that's what I was, it was like this gold bug looking thing, but it's kind of it.

1:02:42 CK: And, and when you say like, "that's all I'm looking at," is this like the seeing of the gray bar and the last beep, like everything else is gone, I'm just looking at the bug?

1:02:42 Russ comments: I worry about confirmatory questions, like this one, because when Amber replies "Yes," that could mean many things: she misunderstood the question, she is trying to please CK, she is tired and ready to be done with this interview, and so on. Suppose, instead, that CK had asked something like, "What do you mean by 'that's all I'm looking at'?" (or any other question that could not simply be answer Yes or No), and Amber said "It was like looking at the bug in the last beep, I saw nothing at all other than that," then we would have fairly substantial evidence that Amber was describing a creative seeing. As it is, we have only the weakest kind of evidence. It's probably true that this was a creative seeing, but CK's confirmatory question deprived us the occasion to get an independent perspective on this phenomenon.

1:02:50 Amber: Yes.

1:02:52 CK: And is there anything, am I looking at the bug or am I looking at the gold color? The, you know, specific, I'm just seeing the bug?

1:03:01 Amber: I'm seeing yeah. This aspect of what's going on then. I wasn't drawn to the bug, I wasn't drawn to the gold, I wasn't, it was just, that was there, and it was just, I had... I guess the bigger picture is I deleted everything else.

1:03:01 Russ comments: The good news (see the comment at 1:02:42) is that Amber herself provides some independent perspective.

1:03:14 CK: Okay.

1:03:15 Amber: Yeah.

1:03:21 CK: And you were talking about how it's like, as I took you saying as part of context, but this is what I wanna ask on is that it's like ugly, fly looking thing. Is, is that like that ugliness or like disgust or something, is that, is that part of the seeing or present or is that? [Amber: No.] Just, okay.

1:03:40 Amber: Yeah, that was just to explain if, if to help maybe understand what I was seeing. I don't think that really did help, but maybe it did. I don't know.

1:03:48 CK: No. Okay.

1:03:50 Amber: Yeah.

1:03:51 RTH: I see the bug and that's it.

1:03:53 Amber: Yep. And it happens to be gold and that's it. Yeah, it wasn't too, that one wasn't too much.

1:04:01 RTH: Okay.

1:04:01 CK: Yup.

1:04:06 RTH: So that's it.

1:04:07 CK: Yup.

1:04:09 RTH: So I'm, I'm thinking that we should be that we should call this the last one.

1:04:14 Amber: Okay.

DEBRIEF DISCUSSION STARTS HERE

1:04:15 RTH: At least of this cell, we can do it again later on or whatever. [Amber: Okay.] We're gonna, but, but we've got some other things coming up here. [Amber: Yes.] And, uh, and, and so *you*, one of, one of the, one of the possibilities is that you should be able to ask anything that you wanna ask, not necessarily right now, but, but sometime you should have the right to have a full debrief of, of everything. [Amber: Okay.] And we can do that now, or we can do that later.

1:04:42 Amber: We can do that now. And, uh, if that's fine with everybody, I don't mind doing it now.

1:04:46 RTH: Okay.

1:04:48 CK: I can do it now.

1:04:52 RTH: So do you have questions or comments or whatever that you would like? And, and, and I guess I, I would also say that, that we can either put these or not put these on the video.

1:05:05 Amber: Oh, I don't know. If it's relevant to like the master class or anything, that's fine. I mean.

1:05:13 RTH: And we don't have to decide that now [Amber: Yeah.] we can have the conversation and then, and then you can say, oh, by the way, delete that.

1:05:20 Amber: Yeah. If it's relevant, sure. I, I, I just more was wondering, um, I guess for myself, I feel like I overexplain [laughs] and I'm messing it up. I was noticing that like, as we were getting closer to this session, to 10, I felt like I was starting to over explain the situation too much. Especially because there's a difference between reality and the experience. I was trying to explain reality, and I was trying to explain the experience and then I was making it confusing. But I feel like that's just me trying to be super specific.

1:05:52 RTH: Well, I, I think, I think we spent more time in the last half of this, talking about the distinction between what you actually see, and what your eyes are aimed at, and what your experience is.

1:06:05 Amber: Yes.

1:06:07 RTH: I agree with that. Do you, when you say you over, explain that, do you think you made that up? Or do you think that this was the characteristic of your experience and for whatever reason we spent more time talking about?

1:06:20 Amber: Oh, no, I think I was just overexplain, when I'm trying to explain my experience, I think it's just a me thing. When I'm trying to explain all of these things, I feel like I'm, overexplaining. Like, or, I just feel like I am overexplaining. [laughs] That's just me.

1:06:33 RTH: So, so let me, let me back up one, not here. So for example, in this last beep, the gold bug beep. I understood that that sample was, I'm seeing the gold bug, there's other stuff on the TV. I'm not seeing the other stuff on the TV, and it's not just like, that's faded out into reality. Like a, the figure is the bug and the ground is everything else. It is that the figure is the bug and there is no ground.

1:07:00 Amber: Mm hmm.

1:07:03 RTH: Yeah. So we're in agreement that that's what the experience was?

1:07:05 Amber: Yes.

1:07:06 RTH: And, and your comment is, "well, I feel like I'm sort of over, over explaining that stuff."

1:07:11 Amber: Well, like, I feel like I'm over explaining it, like when I first start talking about it, cuz I was like, this bug looks like this and this. It's gold and it's it's this and it's that. And I was just saying all these other things, but like that, that that's really it.

1:07:24 RTH: So I haven't had the impression, I haven't gotten the impression that you were over explaining things.

1:07:28 Amber: Okay. Okay, good.

1:07:31 RTH: I think there's some complication when you're trying to explain this is what's in my experience, that's what's on the screen. So things have to be, things have to be doubly explained. I have to explain what's in my experience and what ought to be in my experience, if I was a normal person or whatever.

1:07:49 Amber: Mm hmm, mm hmm.

1:07:51 CK: I think context is less important. Y'know, like how much you go into context is less important than clearly distinguishing between what's directly present, what's, what

you directly apprehend [Amber: Yeah.] versus that context, right. I think, I think we start to get into a danger zone if you talk about context, but you know, conflate context with experience and all that stuff. [Amber: Right.] And that, that's where I think things get tricky. But I didn't get the sense that you were doing that, um, in like today's sampling interview or even the others. I mean, I, I think to echo what Dr. Hurlburt said, I think a lot of, to get to your experience involved having to talk a lot about context. [Amber: Right.] Because we were having to disentangle, right, like what, what's the real thing happening, what's the thing that your eyeballs are aimed at, then what you're actually experiencing, right, like there's multiple kinds of, um, balls to juggle through that so.

1:08:41 Amber: Right. Cuz I felt like it was really important to note that my experience was distorted and, and what parts were distorted. I mean, I don't know if it's important, [laughs] in like, y'know, writing things up and whatever. But I, I thought that that was important just because to somebody who doesn't know what's going on, it would be like, why is that part distorted compared to like, why, why is, why is that distorted? Like why is the, like in theory, like with the picture, why, why would the, in the, I guess in theory, the central focus of the picture would be the, the person in it. Why would that be what's removed, and then the background is what's present? Like, I don't know, I feel like that would be interesting to somebody. It's interesting to me. [laughs]

1:08:41 Russ comments: Amber is referring to the gray circle of sample 10.3 (see the vicinity of 32:26), where she removed Zendaya but left the gray background.

1:09:27 RTH: Well, I, I think it might very well be interesting to somebody. It, [Amber: Yeah.] it's and, and, and I would say it's *mildly* interesting to me, but not interestingly, not interesting enough to me that I've asked about it. [Amber: Okay.] And, and the reason about it is that, that that would enter into the world of speculation, and I'm....

1:09:45 Amber: That's right.

1:09:46 RTH: And, and it's hard enough just to get it straight, right? [Amber: Yes.] Y'know, I think we struggled for quite a few hours just to try to nail down that, that your experience was indeed distorted and...[Amber: Right. Yeah.] we became confident about that as we went along, but that was, y'know, [Amber: It took a while.] it took some work to get to that.

1:10:07 Amber: Yeah. I think now that I think about, I think the first time we talked about a distortion in experience was with, um, was watching the, was watching, uh, the TV, and I had frozen the characters, I think, well, I don't, I don't know if that's true, but that's the first time I remember being like, I've actually distorted the experience.

1:10:27 RTH: I remember that as being the second one, [Amber: Oh.] but I'm not, I'm not at all sure about that. [Amber: Okay.] I'm, I'm, I'm just saying that's what my recollection is. [Amber: Right.] I'm not saying that's the way it is.

1:10:35 Amber: Right, right, right. No, that was interesting. I found that to be very interesting, cuz I noticed that I started to notice it later on. Uh, when I was watching TV, I was, I was

distorting things. Um, and then in recollection, or just in general in recollection, my recollection would be messed up, so....