

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

Amber Interview 1

Below in black is a word-for-word transcript of the April 11 introductory interview with Amber that is available on YouTube at <https://youtu.be/loj4IFc9YH8>.

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. A masterclass conversation can be found at <https://youtu.be/2odJOsxCh0o>.

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

RTH = Russ Hurlburt

CK = Cody Kaneshiro

Amber = Amber G.

00:00 RTH: So this is going to be Amber's first try at Descriptive Experience Sampling. We've talked about it, [Amber: Mm hmm] she's taken a at some of the stuff that's on the Lena website. But to look at it and to do it are two different thi-- two different things.

00:17 Amber: Right.

00:18 RTH: And so this is your first crack at it. Anything we should be talking about before we launch into the beeps?

00:24 Amber: Um, no, I don't have anything.

00:27 RTH: And the beeps are from yesterday? [Amber: Yesterday. Yes.] Yep. Beeps from yesterday. And you haven't seen this in action with, but, but Cody and I will do a sort of a tag team kind of a thing, which is to say, I'll start, he'll come in second. If he has a question of wants to clarify anything that I've asked, he should do that. Then when he's the lead questioner, if I've got a question I should ask. There's no hidden agendas here. The object is for him and me, both independently and jointly and whatever, and you to, to arrive at an understanding of what your, what's in your experience. And if he doesn't understand something he should ask. And if I don't understand something I should ask.

01:10 Amber: Okay.

01:12 RTH: So, [to Cody] you got anything you wanna say about that?

01:15 CK: Yeah. I had a question just quickly. Procedurally, um, did you have any problems with wearing the beeper? [Amber: No.] And yesterday, did you use any earphone to...? [Amber: Yes. I did.] Okay.

01:24 Amber: I used the earphone that you gave the, one sided, the right side. [Cody: Okay.]

01:30 RTH: *Then*, what was in your experience at the moment of the first beep?

SAMPLE 1.1 DISCUSSION STARTS HERE

01:36 Amber: So, in the first beep I was actively making a baked ziti, and I was, um, like, I was putting everything together and then I was sprinkling, [mimes a sprinkling action] like I had a bag of mozzarella cheese, like shredding cheese and I was putting it on and I was thinking to myself that a pound of mozzarella cheese is too much cheese. But then I was telling myself like, but then I said like, but what's another like 25, 50 cents for the bigger bag? Like I might as well just buy the bigger bag. And then right after I said that, then the beep went off. Um, I guess I used some other thoughts I was having like right before the beep where like, I just thought the smaller one would be better. [laughs] That's what I wrote down. I said, like, what would the smaller one would be better? And I was thinking, like, what I had was just too much. And then I said, I, I, I don't want to say I said this to myself, but I *thought* what's another few cents for the bigger bag? And then the beep went off, or I thought that.

02:38 RTH: So, there's several things that are all about mozzarella cheese. [Amber: Yeah. (laughs)] Is that right? [Amber: Yes.] And, and, and are there *separate* thoughts? Are there *separable* thoughts or is this all one thought that has several aspects to it?

02:53 Amber: Um, I would *like* to say they were separate, following the same topic. But before the beep, the last like, portion of that was what's a little more like basically what's a little more money, for a little more quantity.

03:12 RTH: Okay. And, and by "basically what's a little more money," do you mean the first time you said it was "what's 25 more cents" or something like that?

03:21 Amber: Yeah, it was like what's, it was like, what's a few more, I think my exact thing I wrote down is "what's another few cents for the bigger bag?"

03:33 RTH: And by that, do you mean *quote* [Amber: Yeah.] What's another few cents... [Amber: Yeah.] for the bigger bag ... [Amber: Yeah.] Unquote [Amber: Yeah.] Exact, those exact words. [Amber: Mm hmm, that's it.] And, and how are those words present to you?

03:51 Amber: I, I, um, I didn't say them out loud. I know that. Um, I feel like I *thought* that. That's what I feel like. Um, if I'm, thinking about it, um, I feel like I thought I was like going [laughs] and I was just kind of like, and then I kept going [laughs] and then the beep went...I was going, and then I kind of was like, huh. And then the beep went off.

04:18 RTH: So, what I've got so far is that there are these exact words going on [Amber: Yeah.] "what's another few cents for the bigger bag?" [CK: Yeah.]

04:28 Amber: Yeah. The bigger bag being like, cheese [laughs]

04:31 RTH: Right. But the ch--but the word cheese isn't present to you. [Amber: No.] What's present is the bigger bag. You know that that means cheese. [Amber: Yes.] But the... And are the, are these words as if *spoken*?

04:44 Amber: I feel like they were, 'cause when I, when the beep went off, I *immediately* grabbed my notebook and that's what I wrote down. 'Cause that's immediately, I had *just* finished that statement and then the beep had gone off.

04:58 RTH: Okay. And, so it is possible for words to be present spoken, [Amber: Mm hmm.] as if I'm saying to myself or hearing myself say or whatever, quote, "what's another few cents for the bigger bag?" And it's also possible for those exact words to be somehow present *without* being spoken. Somehow I know those words are present to me but I'm not speaking them. I'm not, there's no voice involved. And it's also possible for, or that *sentiment* to be present without actually being *worded*. But somehow that exact thought is present to me even though there's not words present.

05:35 CK: Or you can see the words, you can see an, an image and know that to mean that. And...

05:42 Amber: Yeah, I wouldn't say I *saw* any words or anything visual at *that* moment.

05:47 RTH: So this is *not* a visual phenomenon. [Amber: No.] Okay... And it's not aloud? [Amber: No.]

05:53 CK: With your ex—with your mouth making the words right? [Amber: No.]

05:57 RTH: But so far we haven't nailed down. Well, so lemme, let me ask again, I think I've asked and you answered it, but I want to, now that we've had a little bit more conversation. [Amber: Uh huh] So are these exact words present? [Amber: Yes.] Okay. And, are, do these exact words have... well, let me ask it this way. Are these words one after another? "What's another few cents for the bigger bag?" Or are they all there present at one particular time?

06:27 Amber: I feel like it was just like one statement, a blanket. I don't wanna say a blanket statement, but like, that was the thought.

06:34 RTH: So if you, so these, th--this...this does not unfold over time, but somehow is present all at once? [Amber: Yeah.] And so that's more like *more like* words on a page which are all present at the same time *than* words spoken. Like every word that I'm speaking is coming out one after another. [Amber: (tentatively) Yes?] So it's not like the words are unfolding in time. It's like they're present.

07:00 Amber: Yeah. And then they, and then my thought was *that*, and then it just so happened that the beep had happened after that, after the word "bag," like it, I, I thought that statement, and just as I finished it, the beep went off. [RTH: Okay.] Like, and I guess, I mean, this is a little, I want, this is like a presupposition I'd like to bracket this. But I

think that like had the beep gone off three milliseconds earlier when I was maybe on the word “another,” I think I would’ve said the same thing. I would’ve said the same thing that I was in the middle of the statement or I was in the middle of thinking about this statement. [RTH: Okay.] But I’m not sure if I’d like...

07:42 RTH: So that makes it seem like your impression is that these words unfold *in time*, and that would three, three milliseconds or whatever earlier you would’ve been on the word *another* rather than on the word *bag*.

07:54 Amber: Yeah. But I think the whole thought would’ve been there. I would’ve just been really specific about when the beep went off. Like I, the thought would’ve finished as the beep was going, beeeep the thought would’ve finished and then I would’ve still written down the whole quote.

08:16 RTH: So we haven’t yet nailed down how these words are present. [Amber: Yes.] We decided that they *are* present. [Amber: Mm hmm.] And this exact, these are the exact words. [Amber nods affirmatively.] But *how* they’re present except that they’re not aloud and they’re not seen. [Amber: Yeah.] They’re, so they’re somehow innerly present? Is it possible to say anything more about how they are innerly present?

08:43 Amber: I don’t, I don’t think so. Like at this moment.

08:46 CK: I have a question about that to pull us back. You had mentioned that those exact words or “what’s another few cents for the bigger bag?” was what you wrote down [Amber: Mm hmm.] when the beep went off. [Amber: Mm hmm.] Is that to say that, y’know, you could write down that at that time [Amber: Mm hmm.] and refer to that now and have no real recollection of the experience and [Amber: Mm hmm.] we are just going by the notes and that’s what’s there. [Amber: Mm hmm.] Or it could be that you wrote it down and that is totally in line with your recollection of what it had happened back when you wore this beeper yesterday [Amber: Mm hmm.] and the beep had gone off. Can you, and so my question, I guess, is, is it that this is something that you feel you can remember, like the experience? Or is it just, you don’t really remember what that was and I wrote this down in my notebook and so this is what, that’s the best I can say of what it was?

09:35 Amber: Oh. I understand. Okay. So yeah, no, I definitely remember what happened, because after the beep I thought *How satisfying! I finished my thought and then the beep went off!* And that was *after* the beep. I thought that’s so satisfying. I didn’t, it didn’t interrupt me. I was finished. And then it went off. I just thought that was really perfect and really nice. So that was, um, I, I’m remembering all of that. I, I didn’t wanna say that feeling of like nice and perfect, because that was afterwards. That’s how the beep going off, made me feel. Rather than what was going on before the beep. Does that make sense? So that’s kind of, yeah, I remember all of this happening. I remember what I was doing and I remember, I remember it just going on right after bag [she meant *beep*] and I thought after I wrote, after it had, after I turned it off, I thought *how perfect!*.

10:24 RTH: So, I'm still interested in how these words are present, if it's possible to say anything more about that. So it's not, they're not seen. [Amber: No.] They're inner. [Amber: Yes.] Are they *spoken*? is there a... or are they heard? or are they just known? or....?

10:43 Amber: I wouldn't say heard.

10:45 RTH: [RTH doesn't hear her] You *wouldn't* say?

10:46 Amber: No, not like it, I wouldn't think of it as, or I wouldn't describe it as someone as like talking to me.

10:52 RTH: Okay.

10:53 CK: Or even talking to yourself and hearing yourself say it?

10:55 Amber: I, I don't would think, I mean, I would like to describe it as talking to myself, but I don't hear it in my own voice.

11:02 RTH: Is, is, is there a voice present at all, yours or anybody else's?

11:09 Amber: I don't think so.

11:12 RTH: So the words are present. [Amber: Yeah.] But they're not present as if spoken or heard even in your own voice? [Amber: Yeah.] Innerly.

11:21 Amber: Yeah. They're just words or just a thought.

11:26 RTH: And I still haven't figured out how, how to understand whether these words are sequential—one after another—[Amber: Mm hmm.] or whether they're all present at the same time. And, and let me interrupt here. The, so this is your first beep on the first sampling day or whatever. And these have probably more specific questions than you expected, even if, even though you've watched Lena and a few other people. And, so, we don't expect you to be able to answer these questions. The whole notion is we're trying to get as far as we can go. And, and you're probably gonna say some stuff that's not right. And, I'm probably gonna answer, ask some questions that aren't very felicitous and that's just the way this process goes.

12:09 Amber: No, fair enough. I, yeah, I think at this point, I can't say whether they're like, [laughs] what's...another...few...cents [speaks each word separately, gesturing vertically at each word to indicate each individual word] or what's another few cents [spoken quickly and gesturing a sweeping horizontal] , like I don't think I could definitively say.

12:23 RTH: Okay. And that's, as far as I'm concerned, that's perfect. [Amber: Okay]. I'm I'd much rather have us say, *I don't know*. [Amber: Yeah.] And if we have this kind of phenomenon later, then maybe we'll be able to figure it out. [Amber: Yeah.] And if we don't, then it'll be, well, y'know, that was that beep and we're just not sure. [Amber: Okay.]

- 12:37 CK: *I don't know* is a great answer [Amber: (laughs) okay.] We don't expect you to be perfect. It's impossible to be perfect [Amber: Yeah.] But, and y'know...
- 12:44 RTH: So there was quite a few other things that you mentioned in the [Amber: Uh huh.] in the, under, in the undertaking to explore this beep [Amber: Mm hmm.] You said something about, well, I'm, I'm putting, on the mozzarella, and I'm...and a pound is too much cheese and the, the smaller one would be better. And all that kind of stuff. Is that present to you [snaps fingers] right when the beep interrupts or is that sort of the context of what's going on here?
- 13:05 Amber: I think that led me to the statement. I think all of those kinds of actions... I, I, that that was not, that was before the, the, the quote. But I think all of those, those, that, all of the thinking that was involved in those points [RTH: That was like preliminary context or something?] Yeah, that led to that statement being like, what's a few more cents for...
- 13:28 RTH: So what I'm understanding *that* to mean is that at the moment of the beep, there's really only one thing going on. [Amber: Yes.] And that one thing *is*: "what's another few cents for the bigger bag?" [Amber: Yes.] And, how that's experience we've gotten as far as we're gonna, we're gonna get it about that. [Amber: Yeah.], And is there anything else going on at the moment in your experience?
- 13:50 Amber: In my experience? I don't believe so.
- 13:52 RTH: So you're spreading mozzarella and that's happened sort of on autopilot and...?
- 13:56 Amber: Yeah, I think I, I, I think I can see it, but I don't think it's in my experience per se.
- 14:03 RTH: So your eyeballs see yourself, your hand is throwing mozzarella and your eyeballs see the mozzarella fly or whatever [Amber: Mm hmm.] but that's, but, but you're not really making a thematic thing about that. Is that right?
- 14:14 Amber: No, not like so I'm yeah.
- 14:15 CK: So the fact of a universe that like, you are undoubtedly doing this skillfully, right. You're, you're putting it on the mozzarella or you're putting the mozzarella on the ziti, but [Amber: Yeah.] none of that is directly present, right?
- 14:25 Amber: No, not at that at the moment of the beep. No.
- 14:29 RTH: And I'm not sure that I heard at the very beginning with this actually is all about. Are you making baked ziti? Is that what you said? [Amber: Yeah.] Okay. It sounded like big daddy to me at the moment, the, the beginning, but--
- 14:41 Amber: No, I was making baked ziti. I was putting it in the pan and I was just about finishing it up and then, and then I thought about that.
- 14:47 RTH: Then, I think I'm good. [Cody: Yeah. I'm good too.] [to Cody] You wanna do number two?

14:50 CK: All right. So what was in your experience at the moment of beep two?

SAMPLE 1.2 DISCUSSION STARTS HERE. There is a substantial discussion of the interviewer technique for sample 1.2 in the video “Masterclass for Amber 1.”

14:55 Amber: Um, so beep two, I was watching. (Okay. I’m gonna like, kind of set the scene. [laughs]) So, I was sitting in my kitchen. Usually when I’m cooking and I’m waiting for my food, I bring my iPad into the kitchen and I’m like watching, um, TV or like a, just a show or, y’know, it could be anything, but just depends how long things are gonna take. So, um, they had mentioned on the show, I can’t remember the exact words and I wasn’t perceiving that, but they had mentioned something on the show about the previous season. It had been like something that occurred in the previous season. And I was trying to remember what that was. And I was kind of..., I think I was..., I, well, no, I don’t *think*! I was visually seeing what happened, as a form of recollection. And then the beep went off.

14:55 Russ comments: In this turn, Amber is substantially particular about identifying the moment / experience under consideration and distinguishing it from all else. Contextually, at the outset she explicitly identifies the beginning as context (“I’m gonna ... set the scene”), thus specifically differentiating that description of context from the upcoming description of a particular experience at a particular time. Temporally, she uses the pluperfect verb tense (“they *had* mentioned”), indicating that she is carefully discriminating something that had occurred well before the beep (what they had mentioned on the show) from something that occurred at the beep. Experientially, she revises her initial experiential report from something vague (“I think I was...”) to something specific (“I *was* seeing”).

Whether such contextual, temporal, and experiential specificity is a natural characteristic of Amber, or she learned it from watching the Lena videos or elsewhere, I don’t know. But it evidences a very highly discriminating description, unusual for a participant’s first day.

That Amber corrects herself in mid description (“no, I don’t *think*! I *was* visually seeing”) suggests that Amber makes these discriminations with care, on the fly. It indicates that Amber (a) knows the difference between a highly qualified, nonchalant, imprecise statement and a highly specific statement about experience; and (b) is nimble enough to catch herself in mid statement and change course. So Russ understands her to be saying: *I know the difference between pristine experience and other things, and I’m telling you my experience at the moment of the beep was of visual seeing.*

15:48 CK: So, if we’re, we like to use this as like a visual metaphor for what’s going on. [holds up pad as a visual aid] So the context is you’re in your kitchen, you’re watching something on your iPad, [Amber: Uh huh.] the show talked about something that happened in the previous season. You start to think about what happened, boom. The beep comes on, right. This is the leading edge and you turn it off. Right. [Amber: Yeah.] So right at this moment here, what was going on?

15:48 Russ comments: CK is being very (RTH would say overly) cautious here, giving Amber a rather typical first-day instruction about the moment of the beep. Russ would have

preferred to honor the temporal and experiential specificity of Amber's 14:55 turn by asking more directly, "What exactly did you see?"). The master-class type discussion (see 11:15 in "Masterclass Amber 1") suggests that that in this original interview, CK had not adequately heard Amber zero in on her at-the-moment-of-the-beep experience as being a visual seeing. The result of his overlooking was this cautious line of questioning.

Based on this analysis, we can infer that Amber will likely understand any question other than "What were you seeing?" as an indication that what she has pretty clearly said must not be right, that is, as a suggestion that she must misconstrue what her task is.

DES is not about mind reading, so the best way to tell whether CK's 15:48 questioning is effective is to consider what Amber says in response. If she goes directly toward experience, CK's 15:48 instruction was effective. If she goes in any other direction, CK's instruction was misleading.

So as an exercise for the reader, pay attention to what Amber says next. How much of what she says is describing her experience at the moment of the beep?

16:13 Amber: I was like having like a visual recollection of what was happening. Like, I would have to describe the entire show to be extremely specific about what I saw [laughs], but I, it was like a, that's kind of what I was perceiving when the beep went off. And then the beep almost like, took me out of that. It was like, *woah*, 'cause I wasn't watching what was going on, currently on the screen. Like I don't even remember... and I didn't remember as I, after the beep went off, I was like, oh, I wasn't even really paying attention to what was going on on the iPad. I was thinking about, they had mentioned that something that happened before and I was thinking about that. I was like, yeah, that's right that happened. Kind of thing. Or like not thinking about like thinking those words, exactly. But like imagining... trying to build the image of what happened, what I'd seen...

16:13 Russ comments: If one takes Amber's beeped experience as being something like *seeing a Santa Claus being attacked*, almost none of her 16:13 turn is directly about experience at the moment of the beep. "Visual recollection" refers to the original show. "I would have to describe the entire show..." is explanation. "The beep ... took me out of that" is *after* the moment of the beep. "I wasn't watching..." is explanation. "I wasn't even really paying attention" is context. "I was thinking about" is at best a very general gloss on experience. And so on.

Because Amber is not talking about experience, we can conclude that CK's line of questioning is on the wrong track.

In this situation, it is likely that the only good question would be some form of "What did you see?" See the discussion in the masterclass video.

17:08 CK: Right [Amber: in the past.] So at the moment of the beep this, you called it a, a visual remembering, I forget the exact word to use [Amber: Yeah.] But is, is this a visual sort of thing? Is this a thought sort of thing? And, and maybe neither of those things too, but I'm trying to get a perspective of when you say that you were trying to remember what had happened in the previous season...[Amber: Yeah.] How is that present to you?

17:31 Amber: It's present in like, as if I'm watching TV without anything in the background, like it's a, it's a rectangle and it's happening in 2D on a screen, but there's nothing else in the background other than this rectangle of what's going on.

17:49 CK: So at the moment of the beep, you are seeing a rec, a, a rectangle [Amber: with like a...] no background.

17:55 Amber: Yeah. With like a moving image in it, like I'm watching TV.

18:02 CK: And what is the image?

18:02 Russ comments: Judging by Amber's upcoming response, was this a good question?

18:03 Amber: It's of the, it was of what happened in the show. So it's like, uh. The show is about like an imaginary friend. So, and him and all these other imaginary friends were attacking this bad Santa Claus. (Sounds kind of crazy, but that's kind of what was happening.) So I was seeing, there's a scene where like, they're all animated and obviously the, the actor is a real person. So there's a scene where they're all attached to him. They're either grabbing onto him, they're holding onto this actor and he's kind of walking like, like kind like, *oh, like get off me*. And then, um, they're all like attacking him and that's what I was seeing.

18:03 Russ comments: Much of what she says is about the show itself, not her experience, and from that perspective the question is not helpful. However, she does at the end of the turn describe her experience briefly ("That's what I was seeing"), so the question is not entirely off the track.

18:52 CK: So it was the scene specifically of what you just described of seeing these imagin— the, the cart..., the animated characters.

19:00 Amber: Mm hmm. Attach to a real person 'cause that's what the show is *depicted*.

19:04 CK: Right. So the, so it's the, it's a fact of the universe, right? That like this scene happened in the show, right? That's something that happened. [Amber: Yes.] But in this exact moment, there's some, there is something in your experience of seeing this on the 2D, [Amber: Like screen almost. Yeah.] And you said it was moving. [Amber: Yes.] Is this in motion?

19:33 Amber: Yes. Because the scene itself in the show, obviously he's like walking and they're all like on him and he's like walking. So when I'm seeing it, it's like, it was my best recollection of what had happened in the scene. So, my memory of this scene, or, y'know, my memory of the scene is that they're all on him and he's kind of walking, trying to get them off. Like he was just kind of like...

19:33 Russ comments: To RTH's ear, Amber has not spent much of the last four minutes talking about experience at the moment of the beep, instead talking about the history of the show, what happened on the show, and so on. Therefore, in his view, the CK line of questioning (judging by its fruits) has not been on target.

RTH will take a different tack beginning in 19:55, asking "simply, what do you see?"

Exercise for the reader: pay attention to what Amber says for the next several turns. How much of what she says is describing her experience at the moment of the beep? That is, is RTH's "simply, what do you see?" a good question

19:55 RTH: So, so can I interrupt and [Amber: Yeah.] ask you ask a couple questions cause I want to, I want to know sort of simply, what do you see? [Amber: Yeah.] Do you see a guy with his arms out? [Amber: Yes.] From the front?

20:07 Amber: Yes. Not like directly like flat, but he's like, it's like, y'know, TV, they never filmed directly on it's like a little but sideways.

20:07 Russ comments: She starts out talking about what she sees, but then veers off into talking about TV in general. So RTH will bring her back to what she sees.

20:12 RTH: So this way or this way?

20:14 Amber: Um, that way,

20:15 RTH: This way. [Amber: Yes.] So you're seeing sort of his left side of his face or something?

20:19 Amber: Yeah, just like slightly. Yeah.

20:20 RTH: Okay. And, and, and is he in color or black and white or?

20:24 Amber: He's in color. He, the show is kind of, it was dark because on the scene itself was like at nighttime and they're on a rooftop.

20:24 Russ comments: For the last several turns, Amber has been responding about experience at the moment of the beep. That is evidence that RTH's questions have been on the right track. But beginning at "because" in her 20:24 turn, she has drifted away from direct experience into explanation. So RTH in his next turn will have to bring her back to what she sees.

20:32 RTH: So, you see a guy with his arms out. [Amber: Mm hmm.] And what else do you see?

20:35 Amber: He's wearing, like, he's like a, in the show he's like a, ugly, like he's, like he's wearing a Santa suit and it's really dirty and he's kind of like not put together like clean shaven.

20:46 RTH: And so do I see an unclean guy wearing an unclean Santa...Santa suit?

20:46 Russ comments: At 20:35, Amber talks about the show: "in the show he's like a, ugly...", so RTH interrupts again, bringing her back to the at-the-moment-of-the-beep experience: "And so do you see an unclean guy...?"

So this whole series can be characterized as Amber drifting away from experience at the moment of the beep and RTH bringing her back to it.

20:52 Amber: Yeah. Like it was like how the character looked on the show and that's what he looks like.

20:58 RTH: Okay. So this was an accurate depiction as far as y'know of what was, what was on the show? [Amber: Mm-hmm.] And so I see this guy. And do I, and do I see any, anything else?

21:07 Amber: Um, the main character in the show is, he's a blue unicorn with, uh, yeah, he's a blue unicorn. So I see him like flying (cuz he like flies). He's like telling the other imaginary friends to attack the Santa Claus. So, I, like....

21:07 Russ comments: That's a description of the show. So RTH will have to bring her back to what she sees.

21:31 RTH: So the center of your seeing is the Santa Claus.

21:34 Amber: Yes. And I don't yeah. The blue unicorn, like he's...

21:39 RTH: Do you see the...

21:40 Amber: Actually I don't *see* him! [surprised] I *hear* him! Or, like, in my thinking it's like, I'm hearing him say... he's not actually saying anything, but I know he has said it, [quizzically] if that makes sense.

21:40 Russ comments: Perhaps because RTH has consistently asked Amber to describe her experience, she corrects herself: she starts with seeing the unicorn (at 21:18); to not seeing him (at 21:40); to hearing him (at 21:42); to knowing what he has said (at 21:47). Is the *knowing* the correct version? There is no way to be certain—perhaps our questions have muddled the waters. But what we *have* done is to raise with Amber the distinctions between seeing, hearing, and knowing in her own experience. While she can't be expected to apply them skillfully to this present experience, she can be expected to be better prepared on subsequent sampling days should similar experiences arise.

21:50 RTH: So I see the Santa Claus. [Amber: Yeah.] I somehow understand that the blue unicorn is there. [Amber: Yes.] And do I see anything else?

21:59 Amber: Um, the things that are attached to him, they're not definitive shapes. They're like,

22:05 RTH: But do I see them? Do I see shapes at attached to him? [Amber: Like...] or do I just

22:05 Russ comments: RTH relentlessly brings Amber back to experience ("Do I *see* them?") after she (again) has (at least possible) veered off into describing the things.

22:10 Amber: ...black, black shadows? Cuz I don't remember what they, those things all looked like.

22:14 RTH: So I see black shadows attached to the Santa Claus.

22:18 Amber: To, yeah, to like that Santa.

22:20 RTH: One, one of them, one of these black shadows or 10 of them or a hundred of them?

22:22 Amber: There's a whole bunch of 'em cuz there are a whole bunch of them in the scene. Like I, there are a whole bunch of 'em there were just all over, but there they're not a definitive shape. They're not a color. They're nothing because I don't remember what all of them look like.

22:32 RTH: But are they separable kinds of things in your experience?

22:35 Amber: Yes. They're like polka dots.

22:37 RTH: And they're not, they're not just attached to his arms. They're attached to his entire body.

22:40 Amber: Yeah. Like his torso, like the sides of his torso

22:42 RTH: And his arms?

22:43 Amber: Yeah. Like his arms

22:43 RTH: And his face?

22:45 Amber: Not his face.

22:46 RTH: So I see these black blobby things [Amber: Yeah.] that are not articulated in your, in your experience. [Amber: Mm hmm] but a lot of them 10 or 10 or a dozen or 50 or 20?

22:58 Amber: Yeah, a good number. I don't have a definitive number, but they're like a bunch of them.

23:01 RTH: Okay. And, and these are attached to him and the unicorn voice. [Amber: Yeah.] Do you hear the voice in your imagination or do you just know that he's...

23:11 Amber: I did hear it in the actor's voice.

23:11 Russ comments: Note that this contradicts what she said at 21:47 ("he's not actually saying anything, but I know he has said it"). This is not a criticism of DES nor of Amber. Describing experience is a complicated thing, and we have muddied the water with our extended (so far, 7+ minutes) of questioning. It will likely take several sampling days for us to become skilled enough to get more efficiently to the experience.

23:14 RTH: At the moment of the beep? So [Amber: Yes.] So I hear the actor say, I hear the actor's voice. Say I hear what I hear is I guess the unicorns, the blue unicorn [Amber: Yeah] say, [Amber: Yeah.] What does he say?

23:25 Amber: He says attack.

23:28 RTH: Unquote? [Amber: Yes.] And it's said in the, in the actor's voice or the unicorn, [Amber: Yeah, the sound] the unicorn's voice, I guess is what you mean [Amber: Yeah.] It's as if I hear, so what, I guess what I'm saying is I hear the unicorn say "attack."

23:44 Amber: Uh huh, and then that's what's happening in the visual, in the vision. But the unicorn he's not there. I just know he's there.

23:51 RTH: Okay. And, and you've talked about this as being a rectangle. [Amber: Yes.] Do you mean it as a rectangle or do you mean to say it's as if I'm watching TV?

24:01 Amber: It's like a, it's like if it was all black, and you had a, just a rectangle there, like it would look like a TV screen, but I wouldn't say it looks like a TV. It just looks like a screen, like a rectangular screen and just like darkness

24:16 RTH: So I see this action taking place in a rectangle.

24:18 Amber: Yeah. In a screen. Cause like, I can't see like there are borders cause outside of the borders, I don't know what it looks like.

24:28 RTH: Okay. And this is in motion? [Amber: Yes.] What kind of motion?

24:32 Amber: Like he's kind of stumbling because there's all these things attached him. [RTH: Okay.] Like he's taking like a, like a, it's not like a whole lot of motion. Like he's, he's his upper body is stationary, but he's like halfway through a step. Cuz he's trying to get all these things off him. So he's like halfway in a step. Like that's, that's the beep.

24:53 RTH: Okay. And you said these things are blobby or indistinct or something like that? [Amber: Yes.] Was that true in the original or, or is that just because?

25:02 Amber: No, that was true in the original, because I didn't remember at the time what all the, the things looked like and I still don't remember to, to this day. I don't remember.

25:11 RTH: So that's the distinction that I'm trying, I'm trying to understand. So when they, when they originally happened last season or whenever, uh, did they have a specific shape and you just can't remember 'em or were they an undetermined shape in the first place?

25:23 Amber: When they happened on TV? [RTH: Yeah.] They all had a shape.

25:27 RTH: So they had shapes back in the day. [Amber: Yeah on...] But in your recollection or in your creation, you don't create shapes. You just create an indistinct.

25:35 Amber: Yeah. These are kind of weird, like shadowy circles. Cuz I don't remember what they look like.

25:40 RTH: For, for whatever reason. [Amber: Yeah.] You have created shadowy, shadowy circles. [Amber: Yeah.] *Probably* cause you didn't don't remember what they look like [Amber:

Yeah.] But what you *see* is a pretty clearly defined Santa Claus. [Amber: Mm hmm]
Wearing a pretty clearly defined colored red, black, dirty *suit* with an unshaven face.

25:56 Amber: Yeah. It looks like a suit with like dirt on it. Like, like,

25:59 RTH: Like a red Santa Claus suit with? [Amber: yes.] With dirt? [Amber: Yeah.]

26:02 RTH: And then this bunch of shapes hanging on it, but the shapes are not particularly distinct.
[Amber: No.] And, And I hear distinctly the blue unicorn saying “attack.” [Amber: Yeah.]
And is there anything else in your experience at this particular moment?

26:19 Amber: No. I don’t think so or I like, no. No.

26:26 CK: The, the *attack*, the blue unicorn staying “attack.” Is there, is there anything to say
about that in terms of like, is there a location, is there a volume to that?

26:35 Amber: It’s kind of like, it’s very like ex—I... it’s it’s with like a intention. I know. I, I *know* that’s
not what he says in the show. I, I am like pretty sure that’s *not* what he says. I think he
says something else. I don’t remember what he says, but [RTH: But in your imagination]
he said “attack,” cuz that’s what was happening. [laughs]

26:57 RTH: And when you were saying a little there’s something definite about it, you mean like
that specific thing? Like “attack” exclamation point?

27:03 Amber: Yes. [RTH: Okay].

27:10 CK: I think I’m good.

27:12 RTH: Okay. And, and is there anything else in your experience about

27:15 Amber: No. [RTH: Or got anything else?] It’s just that, that, and then yeah, when the beep
happened and almost like it was like, I was like, whoa, like I was remembering all that.

27:21 RTH: That’s after the beep.

27:22 Amber: Yeah. That’s after the beep.

27:24 RTH: So in the timeline that Cody was referring to, [RTH uses the clipboard visual aid] if this is
the, the beep happens here and this thing is going on, the beep happens here. You turn
it off. Well, I guess it’s right here. You’re shocked or whatever you this [Amber: Yeah.]
This picture goes away.

27:37 Amber: Yeah. I was like, whoa. And then I would say by the time you hit the red part of that
thing, I’m seeing the show’s kind of crazy,

27:43 RTH: But that’s after the beep. [Amber: Yeah. That’s after.] At, at the moment of the beep
you’re seeing this image.

27:48 Amber: Yeah.

27:51 RTH: I'm good. [Cody: Okay.] Number three.

SAMPLE 1.3 DISCUSSION STARTS HERE

27:52 Amber: Okay. So, um, on beep number three, I was reading a, a message, a Discord message. Um, and it was instructions or it was like, um it wasn't instructions. It was, um, *answering* a question that a bunch of members had had in the server. It was like from the server owner and he was answering a question and he was explaining what the solution to that would be, cause it's changing, they're changing what they're, they're changing their procedure. So, I was thinking like I was trying to, like, at the moment of the beep, I was confused. [laughs] Like, I was like, I was thinking like, um, well I didn't have, this is not exact words. Like not like mozzarella cheese. I, I, this is more like a feeling I was like confused. Like what is this guy talking about?

28:57 RTH: So in your experience, is this sense of confusion? [Amber: Yeah.] Is that right? [Amber: Mm-hmm] And you, you are in the act of reading the responses to this question?

29:07 Amber: It was, yeah, it was reading like, um, so it was the moderator of the server. He was just giving some general, it was just a bunch of members had been like, bring this back, bring this back, bring this back. And he was saying, this is what we're going to do instead. And it was *super* complicated. Like I don't even understand what he was saying. And I had just finished the message when the beep went off and I was confused. I was like, *what*.

29:31 RTH: And is there any content other than this confusion in your experience? Or this is just a moment of confusion? [Amber: Yeah.] The context is this guy said some complicated stuff and I don't understand it. [Amber: Yeah.] But it's not like I'm remembering part of the stuff. [Amber: No.] It's that I feel confusion.

29:47 Amber: Yeah. Like I would, I wouldn't say, I said in my experience, I feel confusion. I just, my emotion was confusion or like my feelings, confusion.

29:56 RTH: And is there more to be said about that? What, how does this confusion present itself to you?

30:02 Amber: Um, I don't think this happened at the moment of the beep, but I know that this was a thought I had at the time. It was like, um, in these Discord servers, people are always, um, they have like a lot of rules and stuff and I'm saying, wow, that's, it's so confusing to think about how you have to explain what you are doing or thinking to somebody else. And cuz I'm always confused when people are saying these kinds of things. And, um, like that was like maybe I was halfway through the passage at that point. I was like here. So that's what I was thinking. And then by the end of it, of it, I was confused. I didn't understand it. And that's when the beep went off.

30:40 RTH: And so is confusion, would you say, a mental thing or a bodily thing or both or neither? [Amber: Mental.] Entirely mental?

30:47 Amber: I would think so. I didn't feel anything physiologically. If that makes sense.

30:51 RTH: Okay. And, and are there words or pictures or anything like that involved in this experience?

31:00 Amber: I think at the moment of the beep, no.

31:04 RTH: So, I am mentally *confused*. The content of my confusion is all these things that people have to say on this site. [Amber: Mm-hmm] But that, but those aren't really present to me. What's present is the confused-ness.

31:20 Amber: Yeah. The confusion. And I think it's like, I wouldn't call it frustration-confusion. It was almost like expected confusion because I was reading the message that I knew would be complicated.

31:34 RTH: So this is a pretty specific kind of confusion. [Amber: Yeah.] But there's no words and no pictures and no ...

31:40 Amber: At the moment of the beep, no. I would, um, I feel like maybe after the beep I was like, say, thinking like what, but that's after the beep.

31:49 RTH: And is there any, anything else that, that you could say that would des... that, that you experienced at this moment? Like there was some color involved or some location and this confusion in the front of my head or in the back of my head or out there somewhere.

32:02 Amber: I don't think so.

32:04 RTH: So I'm *confused*. There's no question about that. I'm confused. No question about what kind of confused I am. It's an expected confusion as opposed to an un, un, unexpected or?

32:14 Amber: Yeah. I wouldn't say this confusion elicited any other feelings. That's why like, I feel like sometimes if I'm getting confused, I'm getting frustrated because I'm confused, then I that's, to me that's a different thing rather than me being confused and I was expecting to be confused.

32:32 RTH: Okay. You got more about that?

32:35 CK: No. What I would say though, is that, y'know, it's possible that we might come across more confusion or something different on the next time that we do this. And um, y'know, again, part of the task of the first day that we're doing this is that you get, some experience directly with what we're gonna, y'know, what kinds of questions we're gonna ask and, um, maybe we'll come across something different in the future. Maybe something similar, something different in the future. And we might have more to say about it, and maybe not, too. And, so, you're doing great.

33:06 Amber: Okay. [laughs] Yeah, that, one's a weird one. Um, okay. Are, are we going to the next one?

33:12 CK: I'm good. All right. Yep.

SAMPLE 1.4 DISCUSSION STARTS HERE

33:14 Amber: Okay. So the fourth beep I was logging into Rebel Files. Like this is what I was actively doing. And um, I was humming a song out loud, while I was doing it. So, um, I wouldn't say that the action of typing, or looking at the screen, or clicking, none of that was in my experience. The song was in my experience, cuz that's what I was thinking of. And um, um, yeah, the song I was humming is, um, "I'm Tired" by Labrinth and Zendaya and the line I had just finished humming was "now the tide is rolling in." And then the beep went off.

34:00 CK: I'm sorry. Could you say what again was the point in the song that you were?

34:04 Amber: Oh. "Now the tide is rolling in."

34:10 CK: And so when you say that this song is present: Again, there's a couple of things going on here. Like the context is your, at the computer where you're doing that, you're humming. What do you mean by the song was present? Is it the song itself? Is it the humming? Is it something else?

34:26 Amber: It's the song. It's the words of the song, even though I was not singing the words, I was just humming. I was just humming the tune. Okay. Or the, the pitch. [Cody: The melody?] Yeah. [Cody: Okay.] Or like the, whatever. Yeah.

34:42 CK: And those exact words. "Now the tide is rolling in"?

34:45 Amber: Yeah. That was, that's the words. And then, um, it like right when I kind of finished that point, that's when the beep went off. But I was thinking, it's kind of interesting. Cuz I feel like I was humming in, but I was thinking about the words rather than the sound of me humming. Or that's what I, that's what I experienced, I think I experienced.

35:13 CK: And so does this feel like it's, is that two sort of, are those two sort of separate things like I'm humming it and that's one part of my experience and I'm thinking of the words, another part? Or is this sort of a one kind of thing, like I'm humming and thinking of the words.

35:26 RTH: Or that I'm humming, but that isn't in my experience...

35:29 CK: Right? Or, yeah.

35:30 RTH: What's really in my experience is the words.

35:31 Amber: Yeah. I think it's the words. I don't, I, I don't think about what I wasn't thinking about humming. I, I was thinking about the words to the song. And humming just happened to be happening.

35:45 CK: Okay. And how are those words present?

35:52 Amber: I, Oh! They're like, y'know how songs are in their written, like, like the written like line line, line, line, line, line, line [gestures horizontal lines]. It was like that that's the line.

36:04 CK: So is that to say that this is like a, I'm seeing like the lines of these words? Or I somehow *know* that this is like in a sequence, in a song where there's sort of these different lines of the song? Or something else entirely, but y'know, what do you mean by the [gestures lines] lines?

36:23 Amber: Yeah, I'm not seeing the actual words *per se*, but I'm seeing these words as one thing rather than five words, is that how many, 1, 2, 3, 4, 5 6 words, rather than six words. I'm seeing them as one, one thing. I don't know what that thing is, but it's like one statement almost. I don't wanna call it a statement cuz it's not a statement, but it's like a statement [RTH: Phrase.] Yeah. Phrase. One phrase.

36:55 CK: But this is a seeing thing. Is that...?

36:55 Russ comments: RTH thinks this is a risky question, so he interrupts. The risk arises from the word "seeing," which is extremely ambiguous. Sometimes *see* denotes a visual phenomenon (as in "I see the stop sign over there"), but sometimes *see* denotes a cognitive understanding without any visualization (as when, following an explanation, one says "Oh! I see!"). RTH interrupted to guard against the possibility that CK and Amber would carelessly fall into accepting the visual meaning without recognizing the alternatives.

36:59 RTH: So let me ask you another question. Is there a visual, is this a visual phenomenon or is this an understanding the word phenomenon?

37:07 Amber: Uh, understanding words. This wasn't this wasn't visual.

37:14 CK: But in understanding the words I'm under it's, uh, I'm this whole phrase is, is what's present.

37:19 Amber: Yes.

37:24 CK: And in terms of *how* they're present: is this, uh, am I hearing the words? Am I, uh...

37:24 Russ comments: To RTH's sensibilities, this is another risky question. Amber has *not* used the word "hearing," and it is risky for CK to get out ahead of her usage. If Amber's phenomenon had indeed been a hearing, then it would have been entirely natural for her to have said, when she introduced this sample (at turns 33:14 and 34:26), something like "And I heard in my head Labrinth singing 'Now the tide is rolling in'." But she did not say anything remotely similar to that, instead saying (at 33:35) "The song was in my

experience, cuz that's what I was thinking of." That pretty complex expression is *not* a straightforward description of a hearing phenomenon.

One does not need to be a mind reader to notice that Amber used highly difficult expression when a very simple and common expression ("I innerly hear Labrinth") was easily available. It suggests at least the possibility that the simple usage is somehow not apt. It doesn't *prove* that, but it does suggest that we should be careful not to assume that the phenomenon will be straightforward.

37:33 Amber: I'm hearing them in the, um, voice of the singer, cuz these are not my own words. Or my, and my recollection of how they sound and how, what they are is in the voice of the singer.

37:33 Russ comments: RTH's risk detectors continue to jangle, because whereas Amber starts out giving a what sounds like a straightforward description of an experiential phenomenon ("I'm hearing them in the, um, voice of the singer"), she then provides a complicated non-experiential alternative ("and my recollection of how they sound and how, what they are is in the voice of the singer"). If it was just a straightforward hearing phenomenon, why would she complexify it?

37:50 CK: Sort of like I'm, as best of my abilities, accurately hearing the song that I've previously heard. I know what it sounds like. I know what the singer sounds like. Obviously you're not listening to it at the moment, but in your imagination, right, innerly, there's this, you're hearing this phrase at the moment of the beep.

37:50 Russ comments: This, to my jangling risk antennae, is at least potentially the beginning of a collusion between CK and Amber: let's accept the simple description ("accurately hearing")...

38:09 Amber: Mm hmm. And then I'm like actively humming it, but I that's not in my...

38:13 CK: That's context, right? [Amber: Yeah.] That's just something that's going on. [Amber: Yeah.] Okay. [Amber: Yeah.]

38:16 RTH: So I, I gotta ask you some questions about [Amber: Yeah.] So who, I don't know this. Who's the artist and what's the song?

38:16 Russ comments: RTH's "gotta ask" expresses his need to sort through the risk. The readers can judge for themselves whether his upcoming questions "lead the witness."

38:22 Amber: Um, it's called, um, "I'm tired" by Labrinth and Zendaya. [RTH: Labrinth.] Yeah. [RTH: And...] Zendaya.

38:30 RTH: Are those two people? [Amber: Yes.] And so do you hear, at the moment of this beep, do you hear, *hear*, Labrinth and Zendaya singing, "Now the tide is rolling in"?

38:44 Amber: It's just Labrinth. Cause they like take turns, but it's just him.

38:47 RTH: Okay. So do you hear Labrinth at this moment in your imagination singing? [Amber: Mm hmm.] And is there accompaniment involved? Guitars, or drum, or violin, whatever?

38:55 Amber: Or no, it's just a sound. It's just, it's just him singing it. Well, and I think with the background, with the, with the, y'know, like the music going on the background, I couldn't tell you what instruments they're playing, but like whatever sounds are along with it, like, it sounds like if I were to turn it on right now, that's what it would sound like that part.

39:11 RTH: So at the moment of the beep, it is as if I hear this snippet of this song where Labrinth happens to be singing, and he's singing what happens to be these words, but what I'm, I'm hearing as if this was a soundtrack, playing inside my head. [Amber: Mm-hmm] Okay.

39:33 CK: Just as I've heard it before?

39:38 Amber: Yeah. I would guess it would be, I mean, this is, (Can I bracket this? [laughs]) I would guess it would be as I perceive it, because how you hear it might be different than how I hear it, but I would that, that's just what I think. I'm not sure, but...

39:59 RTH: So what I'm struck by, I guess, (and I'm trying to figure out what's, what's, why would, why this conversation would've unfolded this way) is that we didn't start out by saying at the moment of the beep I'm hearing Labrinth sing these words. [Amber: Yeah.] What we, what we started out was rather a, a careful description of, well, it wasn't these words one after another and that these words were all at one time and whatever [Amber: Mm hmm.] So that makes me wonder, I guess, whether I really did *hear*, (speaking for you here) [Amber: Yeah.] whether I really did hear Labrinth, or whether *now* I'm hearing Labrinth as, as the result of this conversation. [Amber: Mm-hmm.] *Because*, if I heard Labrinth singing these words, if I heard, if I hear a song, I would pretty clearly say he said this word and then the next word, and then the next word, next one, [Amber: Yeah.] these words unfold over time. [Amber: Yeah.] And yet at the outset you were quite careful, it seemed, to say I'm I'm hearing the whole thing, not just, [Amber: Yeah.] And, and, and I want to make, I want to be *abundantly* clear. I'm not in the slightest being critical of *you*. I'm, I'm recognizing that the language is ambiguous and I want to understand what you're saying. And, and it's quite possible that we've talked about this long enough that we've screwed this up--we've muddled, muddled the water, we like to say. [Amber: Mm hmm.] And we're not really gonna be able to, to tell the difference, but it, but it's for about this beep, cuz, y'know, we, we muddled the water [Amber: Mm hmm.] But it seems like there's two very different kinds of possibilities here. One is I hear Labrinth *singing*; and the other is, I somehow understand the Labrinth singing thing, but it all comes to me at one time and it's not a hearing thing, it's a understanding thing.

39:59 Russ comments: That (as it seems to RTH) is RTH being genuine about the process. He is treating Amber as a genuine co-investigator, transparently explaining his thinking and his concerns, dispassionately (as it seems to RTH) suggesting that he would be happy with either result.

41:46 Amber: Yeah. I'm actually not sure. [RTH: Okay.] Cuz I just personally feel like I, when I'm thinking about a song, or thinking about music, that it's never in my, it's never in that voice, I was talking about cheese. [a reference to sample 1.1] It's in the artist's voice, or especially when it's word, lyrics or like yeah. I'm not too sure about that.

42:13 RTH: So that's great. As far as, as far as we're concerned, [Amber: Okay.] the, the longer we can live in this world of *not sure*, the better [Amber: Okay.], as far as I'm concerned. The, [Amber: Okay.] the, the what we *don't* want to do is to *presume* that just because there's a song involved, well, I must have been hearing it. [Amber: Yeah.] And we don't want to *presume* just because she didn't *say* she was hearing in the first place that she was *not* hearing it. What we want to do is to develop over time an interest in you and in us: *Well, what the heck is that about? Why wouldn't she say, y'know, I heard Labrinth singing?* if that's what the experience was, or what kind of, what, what is this experience like? So, y'know, it is what from, from my point of view (and I'm presuming from Cody's—he can speak for himself about it), but the, this is what makes life, makes it *interesting*. We're trying to understand what's in your experience. You're doing the best you can, I presume, to, to explain what's in your experience, but you're, nobody's been ask, ever asked you to do this before. So, it's a *new* thing for you. And, and, you've gotta figure out what to say that satisfies your aesthetic about staying in tune with your experience. And we've gotta figure out, what to *ask* in order to help you do that, and for us to, and what you, what you mean. And this stuff takes time.

It's it's, y'know, this is, it's an interesting thing from my point of...and I'm just speaking from, for myself here. It's an, it's an interesting [inaudible]: *Why the heck would Amber say, start out by saying this, this sort of clinically, dissected version of I'm hearing at all?* And then eventually say, well, y'know, *Labrinth is singing in my head*, whatever. Well, that's interesting. Why is that interesting? Well, I don't know, because, because I don't know what Amber's trying to tell us here and, and I'm presuming that she's trying to tell us something. And I'm also presuming that she doesn't know what she's trying to tell us. [Amber: (laughs) Yeah.] And that's, that's what really makes it interesting. We, we are all operating at the edge of ignorance or fully, fully in the middle of, of ignorance here, trying to figure it out. And what we're really trying to do is to open possibilities, so, that sometime later, if we have this kind of experience again (or something related to this kind of experience) we're gonna, [Amber: We're gonna, or be more...] we have, [Amber: ...definitive.] we, we have started to develop a, a lingo or a, appreciation, or something, that we can talk to each other about it.

I'm guessing we should move on to the next beep here. And, and, and [coughs]

42:13 Russ comments: These last two turns are entirely about Russ as an individual person—his own interests, his own ignorances (he says what *he'd* like to know, what *he* doesn't know) and about Amber as an individual person (why did *Amber* say *that*? He wants to support *Amber's* efforts).

These turns are *not* merely applications of some set of procedures called DES. Certainly Russ's 50 years of experience in these kinds of interchanges have molded what he is saying, but his talk is not merely the application of DES principles.

44:59 CK: What I, what I would say too, to, to buttress what you had said, Dr. Hurlburt, about, y'know, pointing out the, the inconsistencies or the changes, right, again, that, that, yeah, that I, want to echo and say, that's not because we think you're doing a bad job or

that there's something wrong or that there's something wrong with that. What we really care about is: when that beep happened, whatever time it, that happened, that beep had caught you in the middle of, right. We wanna try as best as we can to figure out like, well, what is that? Is, is that, is this Amber hear, hearing this snippet of the song that you heard before? Or is it something different? And regard that's regardless of how you typically, y'know, recollect songs and all that kind of stuff is that's the stuff we want to try to bracket. Right. We really just want to know at this fourth beep, what was going on? And that's not an easy task, right? Like for you to apprehend it, for us to talk about it. And that's why we need multiple rounds of this so that, y'know, over time, maybe, maybe we'll get there. Maybe we won't. But, um, that is sort of why we're so sort of trying to figure that out is really just to get as *best* as we can, right, with as much, as faithfully as we can to that moment, right, what was going on?

46:12 RTH: So shall we do one more?

46:14 Amber: Yeah. Okay. If you can.

46:16 RTH: All right, let's do one more.

SAMPLE 1.5 DISCUSSION STARTS HERE

46:18 Amber: Okay. So beep five, I was now, I was, by this point, I'm actually working on the intervention integrity. And in my experience, I, I was looking at, we have a checklist of like, it's like a protocol, and there's a checklist and there's these little, like, there's like a line and then a thing and then the words. And there was one part where it wasn't lined up very nicely. So, at the moment of the beep, I was thinking like, I was wondering, can I check that off because it's not lined up nicely? I wasn't sure if the like, yeah, the moment I was thinking, can I check this off? [laughs] Like, it's not lined up. Uh, but yeah, I would say that's the moment.

47:05 RTH: So at the moment of the beep, I'm, I'm wondering whether I should check it off.

47:09 Amber: Yeah. Or if I *can*, because it's like, it's like here's the line and the description was just not next to it. Like nicely. It was somewhere else. So I was like, can I, can I do that? [RTH: Okay.] I didn't say, can I do that? But I was like—

47:24 RTH: And are, are there any words involved at all?

47:27 Amber: No. Not specific words.

47:29 RTH: So I'm engaged in a *wondering* about whether I should do something. That's clearly in my experience, I'm wondering, I'm, I'm engaged in this wondering. [Amber: Mm hmm.] And I know what I'm wondering about. I'm wondering whether I should check this off. [Amber: Mm hmm.] And, and how does this wondering present itself if it's not in word?

47:49 Amber: I, I'm not a hundred percent sure, but I think it was like a thought, like a, like a, like a thought.

47:59 RTH: So somehow I'm *thinking*, [Amber: Yeah.] Should I check this off? Can I check this off? [Amber: Mm-hmm.] Is there a difference between, *should* I check this off and *can* I check this off?

48:09 Amber: In, yes. But, like, like, do you mean like contextually, is it different or as...

48:16 CK: As it relates to your experience.

48:16 Amber: Oh, um, no.

48:24 RTH: Okay. And is there anything else in your experience? And is, is this an entirely a cognitive thing? Um, I've asked, I'm asking myself a question: should I check this off? Or is this an affective thing? I'm worried about it... am I doing it right?

48:40 Amber: Yeah. The second one, affective. Like, am I doing this? Is that, is it wrong to check it off? Is it right to check it off?

48:50 RTH: And is that present to me at the moment of the beep? [Amber: Yeah.] More so, less so than the wondering whether I should check it off, or is it all the same thing?

49:00 Amber: I think it was all, like the same thing. I think the wondering was, it was like a very general, uh, a general thought attached to many of these kinds of, Should I do it? Can I do it? And I if can do it, I should do it? Is this right? Is this wrong? Like, it was like that, that was like a blanket of kind of like all of these things. But...

49:23 RTH: So when you speak it, it seems like a series of cognitive questions. Should I do it? Can I do it? Am I supposed to do it? When I? [Amber: Mm hmm.] But when you answered my question a little bit ago, it seemed like it was more affective than it was cognitive.

49:40 Amber: I think it's more affective. I think maybe I, I think I'm doing a bad job of explaining it [laughs] but what you were saying is exactly it. Like that was it.

49:49 RTH: So, at the, at the particular moment, I am *worried* about whether, whether I should do it or not, something like that? Is that what it is?

49:57 Amber: Yeah, whether or not, I'm like, almost like I'm messing it up by doing, like, making my own decision here. I would be screwing the whole thing up by doing that. [RTH: Okay.] Yeah.

50:09 RTH: And, and how does that, how does that, *am I messing this up*, present itself to you?

50:19 Amber: It's like that one is weird, cuz it's not as specific as, the cheese [of sample 1.1], I felt the cheese was so specific and that was very specifically a thought, but this one, it was not like that.

50:31 RTH: Okay. Is this mental or physical?

50:36 CK: Emotional? or?

50:38 Amber: Oh. Maybe emotional.

50:40 CK: Well, my question too would be, y'know, you, um (I'm trying to think of how to say this). As some possibilities. Right. It could be an eval-- like a thinking thing could be more of like a, this is a *cognitive-y* sort of like a thought-based thing. And when we talk about affectively worried, at least what I was understanding you to be asking, Dr. Hurlburt, is, is this like in, y'know, like sort of like the confusion, right? That I'm maybe more, this is more of an, somehow a feeling, like emotional feeling or something. And obviously it's, it's pertaining to the checklist that I'm doing, whether I'm doing it right. But this is more, uh, I am affectively worried at the moment of the beep.

51:29 Amber: Yes. That. Yeah. Yeah. It was definitely more of like a, I'm *saying* it cognitively. Cuz that's how I'm trying to explain it, but that's not it. It's definitely me being worried about it. And, and wondering about like the worrying leads to the wondering, like I'm messing this up, like all of that kind of stuff.

51:49 RTH: And is this worry stuff bodily? Mental? [Amber: Mental.] So it's not like I feel heaviness in my heart or a clenching of my fists or whatever. It's [Amber:Mm mmm.] There's some kind of a mental worry, about whether I'm doing it right. Whether I should do it. [Amber: Yeah.] Whether I'll screw things up, whether the whole experiment will fall apart, whatever, all those things are. [Amber: Yeah.] Somehow present in the, [Amber: Yeah.] Okay.

52:18 CK: Is there anything else?

52:21 Amber: No. not in my experience. There are things going on, but not in my experience.

52:29 RTH: And I think I'm good. Yeah.

52:30 CK: I think I'm good.

52:31 RTH: And I'm guessing we are at the end of an hour,

52:34 CK: 1:55

52:35 RTH: Yeah. So [Cody: That clock's wrong.], I, I would say we probably ought to say that's enough unless there's... I don't wanna disappoint you. If you wanted to talk about the last one there

52:44 Amber: Mm-hmm I, what?

52:48 RTH: I didn't want to disappoint you if the, if, if the last one was your favorite one. [laughs]

52:52 Amber: Oh no, no, no, no, no, no, no. [laughs] That one's probably the most boring. I was just looking at it. Sorry.

52:59 RTH: All right. Then I would say, what we need to do is to figure out when we're gonna do this again. [Amber: Okay.] And, and, well, I guess first answer any questions if you got questions or concerns or whatever.

53:09 Amber: No, not right now. I think, um, I was just wondering like when I'm explaining it, or even maybe when I'm writing it down, like maybe I should, I'm trying to think of how I can be more specific. Like, I think I'm not being specific enough. Even within myself. Like, I feel like the first one was I was doing such a good job of being specific and maybe cuz it was a, like, it was so, such a specific action. Like for this one I was listening to something and I'm looking in a checklist and I'm, like, there are multiple things happening. So I was wondering if that's why like the specificity was starting to go down because it wasn't something I was like that one, I was specifically cooking. The second one, I was specifically watching TV, like the third one, I was specifically looking at Discord. And then after that it just started being like a random, like multiple things happening at a time.

53:57 RTH: So would you say you're motivated to do it better? You'd like to do this better? Is that, is that the characterization?

54:04 Amber: Yeah. I was, I wanna be able to like also write it down better cuz I think the way that I'm writing it down here is messing up the way that I'm explaining it to you. Like, yeah.

54:15 RTH: So what I, what I guess I would say about about that is I would, I would recommend trusting yourself. [Amber: Okay.] And, and I haven't, I haven't seen any reason why you shouldn't trust yourself. [Amber: Okay.] You seem pretty sincerely motivated to get it right. And, and I think it's gonna happen. [Amber: Okay.] And I think if you, if you *try* to say, well, I gotta do *this*, that's likely to stand more in the way of it than to, than to help you. [Amber: Fair enough.] So I would say, I would say [to Cody] what is it that the guy in *Star Wars* says, trust your feelings? or... [Cody: Use the force?] Use the force! Yeah. Use, use the force, the force be with you, whatever. Yeah. It'll, it'll, it'll work itself out because it's a complicated thing. But I think we got people of good will who are trying to, trying to get at the same thing, and we're gonna figure out how to do it. And, and I, and I *don't* think there is a specific answer to the question, well, should I write down more or should I write down less? Or should I write down this? [Amber: Mm hmm.] Or should I write down that? Because, at the very, even if, even if we could answer that question based on what we've seen so far, well, your next experience might not be exactly like that. And then, [Amber: Right.] So I would say trust the process. [Amber: Okay.]

54:15 Russ comments: It may seem that RTH is being careless or sloppy, as if he is saying "It doesn't matter—do whatever you want." That is very far from the truth. Instead, he is saying that it matters very much, but that he doesn't want to impose an arbitrary structure on Amber's procedure—he wants Amber to develop a procedure that allows her to do what is required to apprehend and describe her experience. He doesn't want Amber, when she samples next, to be thinking about what Russ has told her to do—he wants her to be taking on the genuine role of co-investigator and applying herself to the task in the way that works best for her.

This is also at the heart of the iterative procedure: RTH may on some subsequent sampling day provide some suggestion about what Amber should or should

not do, but that will be tailored *to Amber*—will depend on what she has done or not done.

Most of psychological science takes the opposite tack, requiring identical instructions for all participants. I think the notion of identical-instruction is a chimera—people interpret the same things in very different ways. The only way to transmit similar instruction is through the iterative process: give an initial instruction, watch what happens, and give additional instruction as required.

55:36 CK: What I would say too, that is to write the notes now that you kind of know what this interview's like, [Amber: Right.] Write notes that will help *you* (I struggle with what words to use here) to, to *reconnect* with, to *remember*, to come back into contact with what that experience was at each of those moments. [Amber: Mm hmm.] Because that's all that we care about. Right? It's not so much about whether you give us a right answer, tell us the right words. [Amber: Right.] That's not that really isn't the point. The point is that we want to try to, grasp whatever experience, whatever was in your experience at those moments. And we know that that's an imperfect, that's a, we're not, we can't go back. Right. That moment has passed. We can't go back to experience you can't, we can't. And so whatever notes that will help you to come back into contact with that experience is gonna be probably the no, and you probably are gonna take, right like this is your first attempt. [Amber: Mm hmm.] you'll probably have a different attempt next time. Maybe even again, the next time. That's why we do this, over rounds so that you can kind of figure out what works for you. Y'know, write those notes for yourself though. Don't worry about writing those notes for us or things like that.

55:36 Russ comments: CK's instruction "to come back into contact" is somewhat misleading in that it suggests the desirability of constructing anew the experience that had occurred at the moment of the beep. DES accepts that all recollection is to some degree constructive, but the aim of the DES notes is to *limit* or *constrain* that construction so that the description can be as faithful to the at-the-moment-of-the-beep experience as possible.

There are methods (e.g., micro-phenomenology) that emphasize the desirability of the constructing anew, and then constructing again, and then constructing again, and then to describe that new construction. The aim of that procedure is to reveal portions of the experience that were present but not directly apprehended at the moment of the original moment. That is *not* the DES aim, which is simpler: to describe what was directly apprehended at the original moment. The aim of the DES notes is therefore to try to thwart the reconstructive tendency.

Some would say that because all memory is reconstructive, the DES aim is not possible, and of course they are, in a manner of speaking, correct. But as Amber gains more and more experience with DES, and comes, more and more, to appreciate the kinds of queries the investigators make, she will (perhaps) acquire more and more the skill of noting at the moment of the beep the characteristics of the experience that had just been ongoing, and how to use those notes to limit subsequent reconstructions. She won't be perfect at it because all memory is indeed reconstructive, but she limit that construction.

56:40 Amber: Like that. Okay. Um, I also want to ask another question. Like, can I, well, I mean, I guess you're probably gonna tell me, do whatever I need to do [laughs], but um, when I

describe this, can I describe it as like a timeline? I think that's the easiest for me to describe it as like, this is what happened before, this is what happened in the moment. And this is what happened after.

57:01 RTH: If that feels natural to you, [Amber: Yes.] By all means do it. [Amber: Okay.] That's a very common thing that people, people do. They say, this is what was going on. This is the context. [Amber: Okay.] And this is what was happening at the moment of the beep. [Amber: Okay.] But there are other ways to do it too. So I don't, I don't want to *tell you* to do that. [Amber: Right]. But if that's, if that's comfortable for you, then I would say do it.

57:17 Amber: Yeah, it makes the most sense. Like it, it helps make the experience make more sense.

57:21 RTH: If that's the case, then go for it. [Amber: Okay.] And if it doesn't work, then next time we're gonna say, well, why'd you do that? [Amber: Okay.] And you're, and you're gonna say, why did I do that? And, and, and, and so that's, that's part of the trusting of the process that, that we're not expecting you to go from being for, we weren't expecting you to be good at it, to be, at the first day. And we're not expect you to have, well, *now, I can do it*. You're gonna be good at the second day, the second day, you're probably gonna be better at it the first day, and the third day than the second day.

57:52 CK: And I would say, you're not messing anything up by giving the context of things like that too. Like, I know some people will be like, well, that's not my experience, but y'know, you need to know this context, understand the experience that's we, that's fine.

58:04 Amber: Okay. Sounds good.

58:06 RTH: All right. When are we gonna do this again? [Amber: Um.]

58:06 Russ comments: The video skips ahead as they match calendars.

1:00:59 RTH: Right, right. Sounds good to me. Sounds good to me. Questions? Comments?

1:01:04 Amber: Is this part of the video? I'm just asking

1:01:07 RTH: The video's still rolling. [Amber laughs] So you, if you've got questions, I would say we, we put, we'll put that, I'll cut out what we just did out of the video, but if you've had questions about the process, I would say, go for it. And

1:01:21 Amber: Well, it's not really necessarily relevant to DES it's more just us. Like I, okay. I'll just ask and you decide to do it. [laughs] I was like, can I, am I allowed to say like, names of shows, like [RTH: Yeah.] Oh. I'm allowed to do that. Okay. I like, cuz I was just wondering, I don't copyright. I don't know if it's weird. Like

1:01:39 CK: I don't think, I don't think Disney and Universal's gonna be coming after us. [Amber: Okay.] Our...

1:01:45 RTH: No, I think, I think if you use the name of a *person*, a real live person [Amber: Mm hmm.] Then we might want to keep that out.

1:01:52 Amber: Like a non-celebrity or like even a celebrity?

1:01:56 RTH: Like a non-celebrity, like a friend of yours.

1:01:58 Amber: Gotcha. Okay. Yeah.

1:01:59 RTH: With somebody whose privacy would be violated. [Amber: Yeah.]By, [Amber: in any way] By if we posted this.

1:02:06 Amber: Right. I was just asking, because like I was wondering about that as I was writing things down to you, I was like, am I allowed to say like what show this is? [RTH:Yeah.] And I'll say like what this is, what that is. [RTH: Yes.] Cause [RTH: Absolutely.] Okay.

1:02:18 CK: Sounds good. And we'll take care of it too. I'm imagining, right. Like if that happens, like don't let that get in the way of [Amber: Right.] talking about, inner experience. We can deal with that on our, on the back end. [Amber: Right.]

1:02:18 Russ comments: They are interrupted by a passerby—the video advances.

1:04:15 RTH: Alright?

1:04:16 CK: Yeah, all good.

1:04:18 Amber: Sounds good. [RTH: Okay.] That was fun. [laughs]