

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

Amber Interview 2

Below in black is a word-for-word transcript of the April 15 introductory interview with Amber that is available on YouTube at <https://youtu.be/JQX5d4clHZE>.

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. However, there is no masterclass conversation can for this interview.

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: So this is going to be, Amber's day 2, if I'm not mistaken. [Amber: Mm hmm] And is there anything that anybody should be saying before we, drop into beeps from, beeps from today, beeps from yesterday? The beep... Did you sample today?

0:17 Amber: Uh, no, I wore it yesterday.

0:18 RTH: Yesterday. Okay. And today is the 14th?

0:24 CK: 15th. I think, I just checked.

0:26 RTH: It is the 15th [Amber: Yeah, it's the 15th.] It is the 15th. Tax day, except it's not really tax day, tax day is Monday. [Amber laughs]

0:36 RTH: Beep number 1.

SAMPLE 2.1 DISCUSSION STARTS HERE

0:38 Amber: Okay. Sorry. Uh, so for the first beep I was reading my textbook for my class, and the beep went off when I was, I was reading it, and, um, just normally, and the beep went off at, it's like less than or equal to 120, cuz the sentence was "normal blood pressure is less than equal to 120 millimeters. [stumbles on words, starts the sentence over]. Normal systolic blood pressure is less than or equal to 120 millimeters of mercury." And I was like, in my experience, I was looking at the number 120. And then the less than equal to, like there's no space between it. So I was kind of looking at that block. So, but the number 120 was what I was thinking about.

- 1:19 RTH: Okay. And in the real text, is it the words *less than or equal to* or the symbol?
- 1:24 Amber: It's the symbol with the line underneath.
- 1:27 RTH: Okay. And, and when you say you are looking at 120 at the moment of the beep, what exactly does that mean?
- 1:31 Amber: Like I was reading it, and then the beep went off while I was like reading *one-twenty* and I, it was *one-twenty*, not one-hundred-and-twenty, not one-hundred-twenty. It was *one-twenty*. [gestures with hands synchronized to the spoken different connotations]
- 1:44 RTH: And, and when you say "reading one-twenty," do you mean that, that the word "one-twenty" is somehow present to you?
- 1:52 Amber: Yeah. And then, yeah, the word was present as well as like me looking at that num, at the number, it wasn't the one-hundred-twenty word. It was like the number.
- 2:02 RTH: So I see the number, [Amber: Uh huh.] And the word *one-twenty* is also present?
- 2:06 Amber: Yeah.

2:06 Russ comments: This transcript illustrates the bracketing of presuppositions at work. The written text presents the *number* 120, but Amber is maintaining that her *experience* is *not* of the number 120 but of the *word* "one-twenty." With no bracketing of presuppositions, it would be uncritically presumed that inner experience matches the external world—that Amber's inner experience would be of 120.

I have no theory that says that it is important to distinguish between a number and the word conveying that number. The theory (if it be called a theory) is that DES aims to describe inner experience as it is apprehended, *not* as it matches or doesn't match the external world.

One may legitimately ask, Who cares that Amber, on April 14 at 2:57:04, was seeing 120 but thinking one-twenty? Perhaps no one. But making that distinction in the interview is important for two reasons. First, it *may be* that this distinction is an important aspect of Amber's experience. We have no way of knowing this until it is too late—DES thinks that it is not possible to go back (say, when it seems to be evident, say, in the sixth interview) and make the distinction then. One gets the chance to make such distinctions only once—in the original interview—so the aim of every interview is as much fidelity as we can muster, so that if a theme later begins to emerge, we have documented it from the outset.

Second, and at least as importantly, making such distinctions is part of the iterative training. DES tries to teach all participants (including interviewers) to bracket presuppositions, and such training involves examining the details of specific sample after specific sample. This is something like the calisthenics of DES, practicing experiential discrimination after discrimination, building over time the skills and powers of apprehending and describing.

Did we get this distinction exactly right? Probably not. Will we be better able to grasp important distinctions in the future? Probably so.

2:07 RTH: In what, in what way is the *word* present?

2:12 Amber: Um, not like I'm hearing it. I wouldn't say I'm hearing it, but it was kind of like, I guess I don't wanna say contextually, but it was like, like the way I said mozzarella cheese [reference to sample 1.1] [laughs] (well, I keep going back that), but it was just there.

2:30 RTH: So the word is there. Yeah. Not in a voice. [Amber: No.] Not in your voice. [Amber: No.] And not as if you're *speaking* this word even though, not even imaginarily speaking it.

2:42 Amber: No. Cuz it's not, it's not in any voice.

2:46 RTH: And not even in a, in the kines, the imaginary kinesthetics of speaking it? That's not how it's there either?

2:54 Amber: What do you mean? I don't know what that means. Like an imaginary?

3:01 RTH: So what I, the distinction that I'm trying to get at, regardless of what I said, whether, whether, what I said made any sense at all. [Amber: Okay.] But what the distinction I'm trying to get at is, does it seem like I'm *saying* one-twenty? Or does it seem like the word *one-twenty* is somehow there, not spoken. And by, by spoken I mean, in, in my imagination. Does it seem like I'm, imaginarily speaking "one, quote one-twenty" unquote? Or does it seem like quote "one-twenty" unquote is there even though I'm not speaking it, even in imagination?

3:32 Amber: Oh, okay. That makes sense. Um, I would say it's like spoken, but not in any voice. Like I wouldn't say it's just the word. I would say it's like spoken, but it has no, it's like not in a voice, but it's giving off speaking. If that makes sense?

3:50 RTH: Well, the, and it's these distinctions that I think are interesting.

3:53 Amber: Yeah.

3:55 RTH: And, and, and I think they're difficult if not impossible to communicate about, because we have to put it into words, which mess up everything, but, but we gotta do the best we can. And it seems like maybe this would be an important thing for you, because we had *sort of* similar things on the first day. And so I, I, I would like us to put some effort into it. Maybe be, not because we're gonna get there *today*, but because we're gonna get some practice and talking about it and then next time we'll be ab—able to do better. So, our current draft of this conversation is something like it, it's, it's somehow present as if innerly spoken, but there's no voice involved. And does that mean that there's an action involved? I, I have an imaginary action of speaking? Or does it mean I can't see how it could be possible for it to be there in some other way, other than spoken?

4:51 Amber: Hmm. Um, I would like to think that it would be like an imaginary speaker. Like, um, an imaginary speaker. It's not myself. It's like some like fictitious entity of something that *speaks* these words that are thoughts. Or my thoughts, like when I'm reading...

- 5:14 RTH: So it doesn't seem like *Amber* speaking. [Amber shakes head negatively] Doesn't seem like *me* speaking. [Amber shakes head negatively] And it doesn't seem like me hearing *somebody else* speak, whether it's Amber or anybody? [Amber shakes head negatively but then positively] But the words are present somehow as if spoken. Is that what we're trying to say here? [Amber: Yeah.] It's not like I'm just noticing these particular words without any [trails off]
- 5:45 Amber: Without any particular voice or like without any?
- 5:48 RTH: I don't know what I was gonna say. I, I, I'm trying to, I'm trying to un, grasp this phenomenon as best I can, given that I can't be inside you experiencing it, which is what I would like to be doing. So what, let's start over. So how is, how are these words present to you as? [Amber: Um...] [RTH interrupts her] Well, let me give one more. So what I would, what I would like us to do is what I call *bracket*. But I mean, what I mean, set aside any notion of the way these things *ought to be*, or *have to be* [Amber: Mm hmm] or, or whatever. So, some people think that if there are words, they *have to be* spoken. Well, that's not true. Words can be, words can be present without being spoken. And some people think if words are present, there has to be a voice. Well that doesn't have to be a voice. So, the question is, what is in your experience, whether that makes sense in the real world or whether it *doesn't*. Doesn't matter to me, the question is how do you experience? So what, so, what I understand you to be saying is, at the moment of the beep, I am somehow experiencing the *words* one-twenty, but I haven't yet grasped how those words are present to you.
- 7:03 Amber: Yeah. Well, yeah, like there's no, there's definitely no voice. [RTH: Okay.] I, I'm certain of that. I'm just trying to think like spoken versus non-spoken. That's, what I'm not sure of, I think, because, I mean, I guess like, cuz, cuz like we don't wanna talk about logic, but I would think *logically* you'd have to be spoken in a voice, but logic, but in an experience it doesn't have to be. So...
- 7:31 RTH: So are you confident that it's not you speaking it? [Amber: Yes.] So if it's spoken, if, if it's spoken, it's spoken by, by somebody else, but that somebody else, that something else or that, *speaker* doesn't have any vocal characteristics?
- 7:46 Amber: No.
- 7:46 RTH: Okay. And, and does it seem like there has been a sequence, and the beep happens to get you on one-twenty, but before that the same, these same vocal productions, how, whatever we're gonna call that, would've been, creating the words less than or equal to one-twenty? [Gestures to indicate separate words] Or does it seem like one-twenty is somehow the focus and the rest of that stuff really never, never came into focus like the one-twenty did.
- 8:22 Amber: Um, I think it was, it was present, but it was, it was like word, word, word, word, word. Rather than the sentence, rather than the whole statement. It was the, um, it was one-twenty. So it was like, I was reading it word, word, word, word, word, word, word. And I don't know if that's because was reading. Um, yeah.

8:45 RTH: Set that aside. [Amber: Okay.] So does that mean that one-twenty, it seems to you now at this moment that one-twenty is there in the same way that *less* would been there? The word *less* would've been there. [Amber: Yeah.] And then the word *the*, *than* would've been there and then, *or* would've been there and then *equal to*?

9:04 Amber: Yeah.

9:05 RTH: So there was this, this mental focusing, I guess I'm trying to be as generic as I could be. [Amber: Yeah, yeah, yeah.] That seems to go from word to word, to word. And at the moment of the beep it's on *one-twenty*.

9:18 Amber: Yeah. And I think instead of like *one* [pause] *twenty* it was one-twenty because the number was present as one thing; and then *less than or equal to* was present as, well *less than* as one thing; *equal to* is one thing. So that's how it was present.

9:33 RTH: So it's not *less*. And then again, *than*. It's *less than* as a chunk [Amber: Yeah, mm hmm] and *or equal to* as a chunk, and then *one-twenty* as a chunk.

9:42 Amber: And then millimeters. And then, cuz those are all ideas, like one thing.

9:53 RTH: And do, and so if we're chunkifying it in the way, [Amber: Mm hmm] does it seem like those chunks, each are independent things, like I'm, I'm, I'm experiencing *less than*, with, without respect to anything else and then I'm exp, *or equal to*, without respect to the *less than*, or what's going next to it. And then I'm speaking *one-twenty* or I'm experiencing *one-twenty*, all independent things? Or does it seem like there's a natural flow from one to the next and the?

10:27 Amber: I think in, I think there was independent experiences. Because at the time of the beep it was *one-twenty*. It wasn't anything about blood. It wasn't anything about *less than* it wasn't anything about systolic. It was *one-twenty* and that was it.

10:46 RTH: Okay. So it seems like these are sort of independent, independent experience, inde, independently experienced units, [Amber: Mm hmm] rather than a *stream* where at the moment I'm focused on this aspect of the stream?

10:46 Russ comments: RTH states this as if he had confidence that this was what had been determined. However, he actually has little confidence about what has been determined. We have been talking about this sample for ten minutes, and it is likely that we have muddied the waters—strayed away from Amber's actual at-the-moment-of-the-beep experience. His intention is to state what has been said starkly, not because he believes it to be true but because the stark statement allows everyone to focus on what has been said (and possibly to feel a rising *that's not quite the way it was* reaction).

In short, the discussion in tis beep is far more about the *next* sampling day than it is about sample 2.1. That is, this interview contributes more to the iterative process than to a confident characterization of sample 2.1.

11:00 Amber: Mm hmm.

11:07 RTH: Okay. And at the same time I'm *seeing* 120. And is that the same kind of a deal that I had been seeing *less than*, and then I was seeing *or equal to* and then I see *one-twenty* and...?

11:22 Amber: [pause] I, I think so. Yes,

11:26 RTH: But you're not sure.

11:27 Amber: I'm not sure.

11:28 RTH: Yup. So, it's possible that we've muddled the water sufficiently here that we should probably move on. [Amber: Okay.] But what I, so what I, what I would *say* is: this has been an interesting conversation. Let's not presume that we were right about it. [Amber: Okay.] So going forwards, if we, you have another beep that's sort of like this, let's try to come at it with a fresh perspective [Amber: Mm hmm.] on the possibility that maybe we screwed this beep up [Amber: Okay.] because of the questions that I asked or the answers that you gave or the time that it took us to unfold it or whatever. Or maybe this was a, sort of a special case, unlike any, anything else. It doesn't matter. Let's come to, try to come to whatever beeps on future days as, with as fresher perspective as we can. And if it turns out that they're the same thing, then *fine*, they'll be same thing. But if it turns out they're different, let's, let's let that be equally okay.

12:17 Amber: Okay. May I ask a question? [RTH: Sure.] Just, so, would reading, like me reading the action, change the experience? [RTH: Maybe.] It, I, cuz I, I think it does, but I'm not sure It's just my [gestures a bracket]

12:31 RTH: So I didn't, I haven't asked, because I think we've gone as far as we [Amber: Yeah.] can get in this, but was there an experience of reading other than the words? And...

12:40 Amber: Oh, that makes sense. Yeah. Okay.

12:43 RTH: But I, I'm not trying to rule that out nor rule that in. [Amber: Okay.] I guess I, I guess I do want to ask, is there any other, any other experience? Like I don't have a picture of somebody giving blood pressure or?

13:02 Amber: No, there's no visual experience at all.

13:04 RTH: Okay.

13:06 CK: I do have one quick question too, if we're on it. Of the, of these things going on, the seeing of the number, the one-twenty, are those like, are both parts of that. Well, I guess are these two sort of separate things kind of going on? Like sort of these two simultaneous things? Or is this sort of a one kind of, you know, I'm seeing and one-twenty is there? I'm seeing 120 on the page and one-twenty is there?

13:31 Amber: I think it's like a yeah. Yes.

13:33 CK: They're sort of. [Motioning as if the two phenomenon are together]

13:33 Amber: Yeah.

13:35 CK: Okay.

13:36 Amber: Because I'm seeing it and thinking it.

13:38 RTH: Together.

13:38 Amber: Yeah.

13:39 CK: Together. Yeah. Okay. [pause] Okay. All right. What was in your experience, if anything, at the moment of beep two?

SAMPLE 2.2 DISCUSSION STARTS HERE

13:52 Amber: Okay. So beep two, I was still reading my textbook, but um, I had been annot... This was all before the beep. So, before the beep I had been annotating it like you can, it's on, it's on an iPad. So I was like highlighting it digitally. And there was a section, right before the beep, I was like, oh, I should go back and highlight this section previously cuz it would be important. So I was going back and I was skimming. So I was just looking at words really quickly and, um, trying to find the section that I need to highlight. And as I was like looking at the words like quickly, then the beep went off. So I was just, um, I was just searching for words. None of these words specifically were present that I was looking at. I, I just was looking at words like really quickly.

14:44 CK: And so when you say "looking at words," I take that to be, is this a, is this about the external words on the page? Like I'm, I'm with my, like I, my eyeballs skimming the, the page like is, is when you, is that what you mean by looking for words?

14:57 Amber: Yeah. Yeah.

14:58 CK: Okay. And is there a, [pause] is this a, is that intention there? Like I'm looking for something, like, is that part of this experience?

15:13 Amber: Um, part of the experience wasn't, like the intention was there, but I wouldn't say it was part of the experience.

15:18 CK: So this is kind of like a *mechanical* or I dunno the word, but it's, that's sort of the context. Like I am looking for something, but at the moment I'm just kind of, [Amber: Looking] looking at words.

15:28 Amber: Yeah. And then cuz I would (this is a guess), but I would guess if the beep had gone off like maybe four seconds earlier, the words that I was looking for would've been present. But because it went off at the time it did, I was just looking at words. There was nothing, there was no words present. There was no visual thing present. There was nothing, there was no statement present. It was just me looking at words mechanically.

15:52 CK: And just looking at like one paragraph of words? The whole block of words?

15:57 Amber: Um, it was like a couple paragraphs, cuz that's kind of where the section was that I was looking for.

16:04 CK: At the moment of the beep I'm, I'm looking at a chunk of words on the page. That's about it. No specific word it's present. No...

16:16 Amber: No, that was pretty much it. Yeah.

16:22 CK: [To RTH] Do you have any questions?

16:24 RTH: And is, does this, does it seem like I look at a chunk and then I look at another chunk and then I look at another chunk, or am I scanning down, sort of continuously?

16:34 Amber: It was like, I'm looking all over the place.

16:38 RTH: So my eyes are, my eyes are tracking all over these places.

16:42 Amber: Yeah. There was no real, I would say like I don't, that's not, um, there was no real, systematic way of looking for it. It was just looking.

16:54 RTH: Okay. And, and I'm looking for particular words, is that right? [Amber: Mm hmm] And what are the, what are those words? Do you know?

17:01 Amber: Um, it was about histamine. So I was looking for, um, information about histamine antagonists and histamine receptors. But at the moment of the beep, those weren't present to me, I was just looking.

17:14 RTH: Okay. But so, so if I'm understanding you're, you're going down the page, you're scrolling up and going down the page and scrolling up and going down the page?

17:22 Amber: No, I'm just looking, I didn't even scroll.

17:24 RTH: You didn't have to scroll it's on. It's gonna be on this page.

17:26 Amber: Yeah. It was like right above it. [RTH: Okay.] And I was just looking like,

17:29 RTH: So I'm, my eyeballs are going around and when I see something like *histamine receptors*, or *histamine antagonist* or something, [Amber: Mm hmm] then I'm gonna have found it.

17:37 Amber: Yeah.

17:37 RTH: But I don't, it's not like I'm saying "histamine receptors, histamine receptors, histamine receptors." [Amber: No.] It's just, I'm looking. [Amber: Yeah]. And when I get there, then I'm gonna finish my search.

17:47 Amber: Yeah. And I'm gonna highlight whatever. But was all like after the beep I hadn't found it when the beep had gone off. Yeah.

18:02 RTH: Then I think I'm good. [CK: Okay.] And is there anything else in your experience at this particular moment?

18:06 Amber: Nope. It was just skimming. And then, the rest I have written down is all context.

18:11 RTH: Mm-hmm. Number three.

SAMPLE 2.3 DISCUSSION STARTS HERE

18:13 Amber: Okay. So number three, I was looking at a picture on Twitter from a group chat and I had just closed it. And the beep went off immediately after I closed it. Um, and that was it. It was, there was nothing else other than I closed it. Um, I had seen the thing go like that [gestures closing fingers and moving hand back] and that was it. And then the regular screen came back up, like how it looks after you close it. And then that was pretty much it.

18:42 RTH: So in the real world you had clicked it, the screen goes away in it's a blippy kind of way.

18:48 Amber: Yeah. It kind of goes like [gestures with both hand an up and away gesture] [RTH: Okay.] Yeah.

18:52 RTH: And the beep happens at that time?

18:54 Amber: Yeah. Like right. Yeah. Right after it goes [gestures], when I had just finished it, then the beep went off.

18:59 RTH: Okay. And so what of that, if anything, is in your experience?

19:04 Amber: Um, it was just the end of, the end of it closing. And it going back to the regular screen, that was, was it, it was [inaudible]

19:11 RTH: So this is a visual experience of the real world. [Amber: Yeah.] I see on my iPad,

19:16 Amber: On my phone.

19:17 Amber: On my phone, I see on my phone, this picture go away [Amber: Mm hmm] and the new screen comes and the beep happens in that time.

19:26 Amber: Mm hmm. There were no like detailed thoughts about anything else or um, even like messages, or even like the people in the chats, or anything like that. It was just, the picture closed. And that was it.

19:40 RTH: And, and do you see it as a picture closing, as opposed to a [gestures] swoosh kind of a thing or whatever?

19:48 Amber: Oh. It was a swoosh kind of thing. It wasn't like specific to the picture being closed. It just happened to be that something was closing, but yeah, it was like more of a, [motions to show action] that kind of action rather than specifically a picture is closing. Just like the—

20:03 RTH: So, I *see* what is going on, on, in visually on the screen [Amber: Mm-hmm.] pretty much as a visual *display*, and not as a, sequential-of-operations thing.

20:18 Amber: No. Yeah.

20:19 RTH: It's not like, I, it's not like I'm recognizing *this is a closing*. It's that I'm seeing a, [gestures] swooshy thing.

20:28 Amber: Yeah. [laughs] Yeah. [RTH: Mm-hmm]. And there was no like additional cognitive things that were going on at the time. It was really just, the picture was being closed. Yeah.

20:36 RTH: So it was just the picture was being closed? [Amber: Yeah.] Or it was just the squishy thing happened?

20:40 Amber: Oh! the swooshy thing! Yeah. Sorry.

20:56 RTH: Mm. [pause] So make sure that, I understand that. [Amber: Mm hmm] What I understand, what I understand us to be saying is, I *know* as a fact of my experience that this is the window closing, the picture window closing. [Amber: Mm hmm] But at the moment, I don't see it as a picture window closing. I see it as a, visual display on the screen of, whatever it is that it's doing, which we're characterizing as being a swooshy thing.

21:20 Amber: Yeah. [Laughs] [RTH: Okay.] Or like the action of, yeah. How it looks when it's displayed, when it kind of goes like [motions].

21:30 RTH: And in that sentence, did you say, "I like that action"? Or it was "like the action"?

21:34 Amber: Oh, like the action.

21:36 RTH: Like the action. Mm hmm. So I'm watching the visual action.

21:41 Amber: Yeah.

21:41 RTH: Which I, of course, because I'm a skilled phone user know that it's a window closing.

21:46 Amber: Yeah. But in the experience, it's not like the window is closing. It's not like, I'm closing a picture. It was just what was going on, um, physically, within the device.

21:46 Russ comments: Amber here confuses a presumption about the electronic interior ("within the device") with her experience (seeing the end of the swooshy motion). That might serve as the occasion for a conversation about bracketing presuppositions, but RTH does not take that opportunity. From his perspective, she has answered the

question of whether her experience was of *the window closing* or of *a swooshy motion*, and so let's the interview move on.

21:59 RTH: Okay. [to Cody] You good?

22:00 CK: One quick question. You said that this, the beep had sounded just after that had closed? [Amber: Yeah.] In, in terms of the timing of this, I guess [Amber: Mm hmm] is this like I'm in the pro, like the context is I'm in the process of, sweeping, this thing is going up and the beep catches me in the middle of doing that? Or is it that, I did that like, half a second ago, and the beep caught me and I'm kind of still seeing this?

22:22 Amber: Oh, okay. So like I had done whatever I did, and then the thing closed and finished. Right. When it finished. [CK: I see. Okay] The beep had gone off.

22:30 CK: It's catching the last tail. End of the...

22:32 Amber: Yeah. Like maybe the lot. [CK: Okay.] The [motions] part of it, but yeah, that's what the beep was catching. Like the *very, very* end of that. [CK: Okay.] Yeah. Not the action. Nothing else.

22:42 CK: Okay.

22:42 RTH: So your question made, it seem like it was about the action, but apparently it's not about the action. [CK: Yeah.] It's about the visual.

22:46 CK: Yeah, yeah.

22:47 Amber: Yeah.

22:47 RTH: Visual scene.

22:48 Amber: Yeah. About what I was like physically looking at at, um, in comparison to, imagining thinking, visualizing, anything like that.

22:57 RTH: Okay.

22:57 CK: Yup. Yeah.

22:57 RTH: [motions to Cody] you gonna?

23:02 CK: Yep. All right. Beep 4.

SAMPLE 2.4 DISCUSSION STARTS HERE

23:04 Amber: Okay. So I was in like a remote lab meeting, and we were doing like a journal club. So we were going over an article, and, um, they were like, just asking like, okay, so what did everybody like about the article? Things like that. And, um, one thing that I liked about the article were the limitations, I just thought were, they were interesting, but, um, I'm

never really sure how to go about these, cuz I like go about, operating myself in like journal clubs. 'Cause I don't like to just, interrupt cuz I feel like there's kind of like a weird, like the floor's open, so just everybody's going. And then somebody else like said what I was gonna say. So I was like, so at the moment of beep I was thinking, *she took my point*. I was like, there was like a sense of like, panic, cuz that was what I was thinking. And then, um, yeah, that was kinda it, I was just like, like, somebody else said what I was gonna say. So I can't say it again, but it was no, it wasn't like any words or any quote like that. It was just kind of this feeling of like *shoot*.

24:04 CK: Okay. Yeah. And does that [pause] is, I take that, I take you be saying it, this is like a, like a feeling, right? Like, is it sense of panic or like *shoot* or that, yeah, this isn't about words or anything. [Amber: Yeah.] How would you say that's present to you?

24:25 Amber: I would say it's present almost like, almost physiologically. Cuz I feel like, there's like a sense of like, I don't wanna call it sympathetic activation, but almost like sympathetic activation, where I'm like, oh no! Like now I need to figure something out! But that's not, none of those words are present.

24:44 CK: But it's not, I'm taking you to be saying, it's not quite physical though. Is that correct?

24:49 RTH: Physiological.

24:50 CK: Physiological.

24:53 Amber: Um, it's not physiological in the sense that like...

24:59 RTH: So let me interrupt this. Let me interrupt this line of questioning again for a second. So we don't really care whether it's physiological and obviously everything, everything that anybody ever does is physiological in some way. [Amber: Right.] The question is what's in your experience.

25:12 Amber: Oh, um, it's kind of me going like a, like a, *oh my gosh*. Kind of like a jumping, like not jumping, but like a, I don't know, like a quick twitch kind of like back to the.

25:23 RTH: Bodily? Or mentally? Or both? Or neither?

25:23 Russ comments: RTH is ambiguous here. He is interested in whether there is bodily experience, not whether the actual body is moving or reacting.

25:26 Amber: Um, I, definitely mentally for sure. Bodily, I'm not too sure. But I mean, I know my eyes moved really quickly, um, away from the meeting and back to the article they went [gestures back and forth] and then, the beep went off.

25:44 RTH: So all, maybe like a hint of bodily, is that, or?

25:49 Amber: Like, I, I mean, I don't think I physically, like got startled or I look like, I was like, when someone like scares you and you jump, I don't think I did any of that. Or I don't think I

like, um, yeah, I don't think anything like that happened, but it was like, the sense of panic and the eyes were like at time, it was like, *ugh*, like really fast, kind of like.

26:14 RTH: So the sense of panic is a, a mental thing. I mentally panic or includes, I, a little physical recognition at the same time. [Amber: Um.] And doesn't have to be one or the other just.

26:26 Amber: Yeah, I think, well the mental panic and the eyes were at the same time. If that makes sense.

26:32 RTH: But I don't feel like my heart race, or my sweat glands do or whatever they do?

26:37 Amber: No. None of those kinds of things.

26:52 RTH: [pause] And panic is a pretty strong word. Is that, is that an, an accurate description?

26:56 Amber: Yeah, I, I, I was pretty, um, it's pretty panicked at the, at the time. Like I, I didn't feel like, oh, whatever, that's fine. I can just think of something else. It was kind of more like, *Oh God!* like that's, um, [laughs] that's exactly what I was gonna say. So I had to, like, I was like going back to the article to think if I could figure out something else. Like, if it, if it became my turn, I had to say something cuz that's really what I was thinking about the whole time before the beep. I was like, okay, I'm gonna say this. I'm gonna say this, I'm say this. And then she said it and now I was like, oh! And then the beep went off.

27:29 RTH: Mm hmm.

27:48 CK: [pause] And is there anything else in experience?

27:51 Amber: I don't, no, not that I could recognize. May I bracket something though? I think that I may have been a little bit predisposed to the sense of panic at that time, because there was a lot happening. Like, there was this meeting going on. I have one screen on, I have another screen on with the article. I have people texting me and bothering me and I'm thinking about that. So, I think there was just multiple things hap, it was also like, this meeting was at from five to six and at six o'clock I needed to be doing something else. So I, I think there was just a lot of things happening. So I think I may have been a little predisposed to that kind of jumpiness, panic, rather than like, if that had been, if that meeting had been on a Saturday at 12, when I have nothing going on, I think there would've been less, the reaction might not have been as intense. But that's something I just would like to bracket.

28:46 RTH: So the context is that there was a lot of stuff going on [Amber: Yes.] in your environment and, your life history life course or whatever.

28:55 Amber: Yeah. [RTH: happened to be going on] At that moment. Yeah.

28:56 RTH: But at the moment of the beep that stuff was not directly in your experience. [Amber: No.] And yet it was probably (and this is what we're bracketing), [Amber: Yes.] probably potentiating all the rest of this stuff.

29:08 Amber: Yeah. Like I think maybe all of that may have heightened the sense of panic. Um [RTH: Okay.] Yeah.

29:15 RTH: And you're right. We, we are gonna bracket that, [Amber: Yes.] and..., period, we are gonna bracket that, period.

29:23 Amber: Okay. [laughs]

29:28 CK: So at the moment of the beep, of this fourth beep I am, there's a, mental sense of panic and eyes darting?

29:36 Amber: Yeah, but that was,

29:38 CK: In your experience?

29:39 Amber: Yeah.

29:41 CK: Okay.

29:45 RTH: I'm good. Number five. [tears paper off notepad] [Amber: Okay.] Number five.

SAMPLE 2.5 DISCUSSION STARTS HERE 29:54 Amber: Okay. Um, so we're still in the meeting and we are now talking about a study, uh, or the grad student messa, messag, mentioned (sorry) a study that, um, she'd be doing with, um, concussions and TBI with uh athletes. So the sample that, um, they wanted to pull from were athletes, I think here at UNLV, uh, for convenience purposes. So I had asked, um, like, so she had mentioned football and I had asked like, oh, this is *only* gonna be football? And simply, I had asked her that because I thought that different sports would have different results with, in relationship to concussions. And she was saying like, oh no, like, there, we have, she was naming all the sports. And then she mentioned the boxing club. And at the moment of the beep I was thinking about, *I didn't know there was a boxing club. That's kind of interesting.* Tho, those exact words were not present at the time, but it was kind of like this feeling of like, that's interesting. I didn't know about that. It's kinda like this like *spark* of interest. That's how I would describe it. That's not what happened, but that's how I would describe it as kinda like, *oh*, and then.

31:05 RTH: So everything that you said up until now has been context is that right?

31:08 Amber: Yeah. And then, but...

31:09 RTH: Had this context. So at the moment of the beep, or just, half a second before the beep, she had said something about, about a boxing club. And then, at the moment of the beep you hire her reaction. Oh, that's interesting. I didn't know. There was a boxing club, something like that.

31:21 Amber: Yeah. Yeah.

31:22 RTH: And that gets caught by the beep. [Amber: Yeah.] And, the rest of the stuff, the paper and the, the stuff that, that's context? [Amber: Yeah.] And, and so I'm *reacting* in an, in with interest to the notion of boxing club?

31:40 Amber: Yes.

31:42 RTH: And how does, does, how does that present itself? How does, what's your experience?

31:46 Amber: Um, my experience, it's kind of like a, I, I don't wanna call, it's not a light bulb, but it's almost like a [motions in an outgoing direction next to the left side top of her head] I don't know what this is [laughs].

32:00 Amber: And when you go like this, do you mean to say that it's here [gesturing to the upper left, near the head], that it's [Amber: Yeah!] Upper, upper left kind of thing?

32:06 Amber: Yeah. It's like in my head, like above my head, it's kind of like, *oh*, like, *that's interesting* kinda.

32:12 RTH: And so to some degree I experienced something up and, and in the back portion of my head, is it to the side or the?

32:19 Amber: It's like here right here [gesturing to location] where my hand is like, kind of like, behind and above my head, *interest*. Yeah.

32:26 RTH: Okay. All right.

32:28 Amber: And, and, now I wanna make sure that, that I understand what we're saying here. So I don't mean this metaphorically. Like, this seems like it's up there, but that experientially, it seems like it's there. Is that right?

32:39 Amber: Yeah. And then it feels like it lifts, like every, like lifts me cuz it's like, *oh*, that piques my interest. That, that portion. Yeah. Like that's kind of where the feeling is, but it in turn that like lifts, like, y'know, people go *oh*, like that they kind of lift up. Like, that's kind of why, I think it's back here cuz it lifts.

33:00 RTH: And so do I experience the bodily lifting up? So not only is it here, but I feel my whole body lightened or...

33:06 Amber: Yes. [RTH: lifted or something?] Yes. Like just a little bit, like it's not that dramatic. It's just like, it's probably a micro movement, but that's kind of, how it feels.

33:13 RTH: But I, but I experienced that in my body. [Amber: Uh huh.] Where in my body?

33:20 Amber: Um, in my face.

33:22 RTH: So not, not in my chest or legs or arms or whatever, not so much. [Amber: No.] But, but I feel my, face, face going, being pulled up by this force.

33:31 Amber: Yeah, by this interest. [laughs]

33:33 RTH: Okay. And, and that I'm gathering feels like a physiological, phys, physical...

33:41 Amber: Yeah. [laughs] Like a, like it's almost like, yeah. We just having a conversation and that was interesting. So it kind of like lifted, my, I know I'm doing this in my own body, but it, it didn't feel like that. It feels like just kind of like maybe, maybe not just my face, but like a shoulders up kind of thing. Like it kind of was like, *oh!*, and kind of like.

33:59 RTH: And, and we're now, we're not speaking metaphorically. It's not as if I have been lifted up it's that, I feel lifted up. [Amber: Yeah.] Even though my body probably isn't really moving, but, but it feels [Amber: Yes.] But, but it experientially feels lightening, lifting, something?

34:15 Amber: Yeah. Yeah.

34:17 RTH: And, and, I'm understanding that this is about boxing club. That there's a boxing club. I didn't know. We had a boxing club. [Amber: Yeah.] I understand what the, what that mean, is that somehow *present*?

34:30 Amber: No, the, I, the idea of the boxing club was not present. The I, the, I get the, the, knowledge that was more present was, oh, that's new information, I didn't have that before. Like, oh, that's new. I, that's something, I, I learned something new today kind of like, a thing.

34:46 RTH: And is that present in this, in the, in, in your experience, or is that like context kinda thing?

34:51 Amber: I think that's more that, well, (no, I don't think). That's more context. The, the present is more the, *oh!* it piques my interest. It was more of an *interest* thing than it was a, about the *boxing club* or about sports.

35:04 RTH: That's new...

35:05 Amber: Yeah. That's new information.

35:06 RTH: And so that's new information is not directly present to me, but that's the way I, that, when I have to tell you guys about what [gestures at upper left of his head], what's happening on, this feels like this is new information. I understand this is being new information.

35:18 Amber: Yeah. And it's, and it like that interested me, cuz it was new information that I just didn't know.

35:25 RTH: So now I'm not, I'm not sure that I've pushed in the wrong direction.

35:28 Amber: Oh, okay.

35:31 RTH: Is the fact that it's new information, the knowledge that this is new information, the apprehension of the new information [Amber: Mm hmm] is that *present* in your experience at the moment of the beep?

35:41 Amber: No. It's, [RTH: Okay.] Um, it's, it's *that* this new information is interesting. It's like the word, it's, it's interesting. That's that's um, how, what I would attribute this whole, thing too, is *interesting*.

35:56 CK: This thing? The, the head?

35:57 Amber: Yeah. The lifting, the lifting up kind of thing. It's interesting.

36:02 RTH: And now I want to know whether it's interesting is a way of characterizing to us. This is what this lifting up deal is about. It's as if I, as if I were saying "I'm interesting." "That's interesting." But I'm not saying that. *Or* is there some cognitive recognition of, interestingness that goes along with the physicality of lifting up?

36:24 Amber: Yes. [RTH: There is?] Yeah. Cuz if it's new information and I feel that it's interesting, that's like the feeling, so that's, that's what happened. What would be, it was interesting. So I was kinda like, oh, like there is that feeling of being lifted cuz it was interesting new information. Because there's new information that isn't interesting to me and I don't get that same. I mean that's but that's I don't get that same feeling.

36:45 RTH: So that, that, that sounds like an explanation. [Amber: Yeah.] And I want to know whether it's an explanation or a description of your experience at the moment, so. [Amber: Okay.] So I'm understanding that I get this feeling [Amber: mm hmm] that goes like this, [Amber: Mm hmm] when things are interesting to me, I understand that. [Amber: Yeah.] The question is...

37:03 Amber: Did it happen?

37:04 RTH: Do, do I somehow *cognitively*, think whatever that means, that's interesting. *Or* do I just have this feeling, that physicality that

37:13 Amber: Oh, I see. Okay. So, if I, I think the best way for me to explain this is like a timeline. So, it was like the boxing club. [gestures the beginning of a timeline] That's new information. That's interesting. The feeling beep is right here. Should I do it with this? I don't know.

37:32 RTH: So that's interesting. The feeling...

37:36 Amber: It's like at the same time.

37:38 RTH: So there is, at the same time, at the moment of the beep, some cognitive recognition. That's interesting. [Amber: Yes.] And a physical, uplifting recognition that, that's interesting.

37:49 Amber: Yeah.

37:50 RTH: That happened as sort of a one, part, one part.

37:53 Amber: Yeah. Yeah.

37:53 RTH: Two aspects of the same kind of a deal.

37:55 Amber: Yeah. It's like, um, I'm gonna be metaphorical about this description, this next thing. But it was almost like a light went off, but I, a light didn't go off, but it was almost like, oh, that's interesting. And then the feelings of being like uplifted,

38:10 RTH: I think I got that, that part of it. [Amber: Okay.] What I, what, I've what I have now come to the conclusion that we're saying, whether I'm right or not about that is, is that this light bulb going off metaphor [Amber: Yeah.] has both a physical aspect [Amber: Yeah.] and a cognitive *that's interesting* aspect.

38:25 Amber: Yes.

38:28 RTH: I think I'm good. [CK: Mm-hmm thank you.] And, and I guess I, I need to, and that's interesting is, it's not, that's interesting about *boxing*. It's that, that's interesting.

38:40 Amber: Yeah. Cuz yeah.

38:41 RTH: This is sort of a contentless...

38:44 Amber: ...interesting. Yeah. And

38:45 RTH: Contentless being interested. Physical, cognitive.

38:48 Amber: Yeah, yeah, yeah. And that, yeah.

38:55 CK: Okay. All right. Beep six.

SAMPLE 2.6 DISCUSSION STARTS HERE

38:58 Amber: Okay. Beep six. All right. So, I was watching um, uh, *Law and Order: SVU*, and um, the main character, Olivia answers a FaceTime. And I thought, I thought this was funny. So the moment of beep I was thinking, *that's funny*. Because, she answers the FaceTime on her or like the phone, this is all context. The phone on the TV is like ringing, and it's clearly a FaceTime, and they go, like, she goes like, okay, I have to take this. She goes into the other room and they put it on this *giant* TV. But the phone, like the person on the other side is holding their phone vertically. So there's these *huge* black borders, which is taking up more than half the screen. And I thought, I was thinking, it's kind of funny that they did that because like, why not just do it on the phone at that point? So, I just thought, I was thinking at the time, it's kind of funny. And then the beep went off like, yeah.

39:51 CK: And so are those words present? "That's funny"? [Amber: Yeah.] Or is this a, is this like a sense of that's?

39:57 Amber: No, it was “that’s funny.” Yeah. That’s what I think I was thinking. “That’s funny.”

40:00 RTH: “That’s kind of funny” or “that’s funny”? [CK: Yeah.]

40:03 Amber: “That’s kind of funny.”

40:09 CK: And how are those words present to you?

40:11 Amber: Um, [pause] no voice. No, they’re not being spoken. They’re just there.

40:30 CK: So this doesn’t involve either myself or someone. This isn’t a *spoken* sort of a deal. [Amber: No.] Like, somehow the words are being spoken. I’m not hearing these words. Right. And internally there’s nothing auditory about this. [Amber: Mm hmm.] And, I probably isn’t here, but not seeing this. Right. It’s like, I’m seeing the words [Amber: No.] “That’s kind of funny” or anything like that.

40:52 Amber: No.

40:54 CK: And so this, we had a similar beep in beep one, right. Where it was sort similar deal where there’s these words, these specific words are present, but we’re having some, we’re trying to figure out how exactly to [Amber: Yeah.] describe, how they’re present.

41:07 Amber: Yeah.

41:07 RTH: That *may* be similar.

41:09 Amber: That *may* be similar. Yeah.

41:10 Amber: Yeah.

41:12 RTH: [to Cody] What you want to know is whether they’re similar.

41:13 CK: Right. And that was gonna, my question is, [Amber: Yeah.] How is this similar or different than the first beep?

41:19 Amber: The first beep those words, I, for the first beep, those words felt like they were there because I was, reading something. Like, cuz they were, um, uh, they were present to me in a visual form. So, they were also present to me in *that* form because they were present. Cause that’s what I was looking at.

41:41 CK: I’m being presented with these words and my brain, I been taking these words in from the...

41:45 Amber: Yeah, from the screen. This one, it was more of a, *reaction* to what I would, what I was seeing. Like, like a more of a, this felt more *me*. Like the “that’s kind of funny,” felt more like me rather than something that was going on because it *had* to be. If that makes

sense [CK: Mm hmm.] Like it was, it felt less, it felt more like a reaction to what was happening, rather than a process of thinking.

42:21 CK: And is, so that *reaction* bit of it, part of this experience or in your experience? Like I,

42:27 Amber: No, it's not part of the experience at the time. But I, but that's um,

42:33 CK: It it's just these words "that's kind of funny."

42:35 Amber: Yeah. And then that is a, those words came about *because* of a reaction to the screen. But the experience at the time is "that's kind of funny."

42:52 CK: Okay. And again, it's not that it could be, "that's sort of funny"? [Amber shakes her head negatively] Or "that's funny"? Or I'm laughing or something. It's those specific words, "that's kind of funny."

43:03 Amber: Yeah. Yeah. It was, "that's kind of funny." And then *after* the beep it was like, why would they do... then *after* the beep it was more like, huh, why would they do that? Why would they put it like that? And I'm, and I'm, I'm pretty sure, like, nobody else thought about that, like the way I did. Cuz nobody said anything about it, cuz there's like all these other people watching at the same time and then everybody's chatting about it. But, um, that was one thing I just, I, at the moment of the beep I was thinking, "that's kind of funny" that they would do that. And after it was that they could do that.

43:34 CK: And earlier, just a little long ago you had said, this is, this feels more like me. Right. I'm saying, but again, but I take that to mean, but I, I am not producing these words. I'm not saying these words, I'm not anything, but the context of this is *my* reaction to what's going on. But that, what I mean by that is that's just these words, "that's kind of funny."

43:54 Amber: Yeah. Like that felt completely, genuinely myself. Like I generated the... I mean, all the words are present the whole time, but this felt like because of, cuz that's just how I reacted to it. How I genuinely reacted it authentically, rather than the "one-twenty" [reference to sample 2.1] was because I had to read that because I was reading it and it was on the page, "one-twenty" was there. This was...

44:17 RTH: "One-twenty" was driven by the environment, [Amber: Yes.] and "that's kind of funny" is created by Amber. [Amber: Yes.] And I wanna make it, abundantly absolutely clear in my understanding. This is not like I am, in my imagination, speaking this words. [Amber: No] There's no sense of speaking in my imagination. No kinesthetics of speaking or whatever. These words are somehow created, but they're not created as if spoken and they're not created as if heard. I have created these words. And they're meaningful. They, they authentically characterize what, what's going on in me. But....

44:59 Amber: Yeah. But they're not in my voice. They're not in *a* voice. They're just kind of there. And it's not like, yeah, the, the hearing and the speaking, they no, they're not being spoken to me. I'm not hearing them.

45:09 CK: And I myself, am that speaking this, right. And I know not externally, but even like intern, not like I am...

45:15 Amber: No, cuz....

45:15 CK: ...about *saying* this or *producing* this.

45:17 Amber: Yeah. Cuz it's not. Yeah. I don't think so. They're just there. And, they just, are like what I'm thinking about at that moment when the beep goes off.

45:39 RTH: And, and is there anything else in your experience other than that's, "that's kind of funny." Are you still seeing the?

45:46 Amber: N, directly in my experience? No, but I am still watching the, this FaceTime call and this giant TV go on. [laughs] Um, yeah.

45:55 RTH: So at the moment of the beep have you with... So your eyeballs are still aimed at it [Amber: Mm hmm] and your visual processor is no doubt processing this information. [Amber: Mm hmm] but as far as your experience is concerned, are you still seeing that? Or have you, sort of withdrawn from that in favor of, your commentary? Or isn't that possible to say?

46:16 Amber: I, I, def I definitely would say that. Um, it's I don't think it's 100% the thinking that's kind of funny. I wanna say almost that's like 80% and then maybe, or well, [inaudible].

46:30 RTH: So I'm still seeing it to some degree, [Amber: Yeah.] but not much. Mostly, [Amber: Yeah.] I mostly I'm commenting on it.

46:35 Amber: Yeah.

46:46 RTH: I'm good. [CK: Mm hmm] Except that I don't, I don't, I don't really understand what we're talking about here. [Amber: (laughs) Okay.] So the guy, the woman, Olivia has gotten a [Amber: A call.] a call, and they stepped in the other room.

46:56 Amber: Yeah. She goes there cuz they were talking to a bad, like a, they were talking to a suspect. And, she sees the phone, and it's a detective that she sent to another state, to do work. And she goes, "I have to take this." And she says that to her colleague. So, they both go into another room. And for, I, I have, they didn't show any of this, but they connected this phone to a TV, like a *giant* TV. It's a huge TV. Like maybe, I don't know,

47:23 RTH: And, this is, this is the part that I don't understand. [Amber: Yeah.] So, so in the, in the story is the, [Amber: Yeah.] is Olivia looking at it on her phone or is she screencast it onto?

47:31 Amber: No, she's screencast it onto a giant TV. But I think it's funny that they did that because there's like, cuz she, she looks at her phone, the audience doesn't see that anybody's calling, they just see like the back of a phone and then I have to take this, goes into

another room. And then the next scene is them looking at a FaceTime call through a giant TV rather than a phone.

47:51 RTH: And the *them* looking at it. Is there colleagues in the first room?

47:54 Amber: It's her and her, um, it's like the lawyer, the ADA that...

47:59 RTH: So her and the lawyer are going into the other room. [Amber: Yeah. To take this call.] And they screencast this onto the giant screen.

48:05 Amber: Like this giant TV. Yeah. And...

48:06 RTH: But it's got big black bars on it.

48:08 Amber: Yeah [laughs]. It's like more than half screen is, is these like huge black areas of nothingness. So I thought that was kind of funny.

48:15 RTH: Yeah. I understand that.

48:17 Amber: Yeah. Like why would you do that and not just hold it on the phone? Like that seemed like, I guess just practically it felt like so much more work to put that whole thing on the screen when there's all this extra space.

48:29 RTH: And by and more work. Do you mean for the producers of the show or for?

48:32 Amber: Oh, for the characters. [RTH: For, for the character?] Yeah. Cuz like practically like, to answer a, a FaceTime call would be like, half a second. Just *boom*. And there's only two of them. It wasn't like a room of people.

48:42 RTH: You could have just shared the...

48:44 Amber: Yeah. Cuz there, yeah, there were just two of them and it wasn't like, yeah, it wasn't like 20 people. It wasn't the whole room. Just two staring at this giant TV.

48:53 RTH: All right. So I think we're good as far as I'm concerned. [CK: Yeah.] [Amber: Okay]. You got any questions, comments?

QUESTIONS AFTER SAMPLING DISCUSSION START HERE

48:59 Amber: Um, yeah, I actually came with a, this question is just on its own, but um, I just had a question about DES. Like has this ever been done on people with like, concussions or like neurodegenerative um?

49:10 RTH: We've done it with, elderly, but not with concussions. It would be totally interesting.

49:17 Amber: Okay. I was curious, I was wondering if that messes things up like the, the, um, or not mess things up, but um, like the descriptive part of it, if that gets more difficult because of...

49:30 Amber: I'm guessing it depends on what kind of, concussion, but I'm but, but we've never done it. [Amber: Okay.] You would *think* that that would be a vital interest to anybody who's interested in concussion. [Amber: Yeah.] But, nobody has done it, I'm pretty sure.

49:42 Amber: Okay.

49:43 CK: Yeah. I don't think so.

49:51 RTH: I, you would *think* that it would serve as a diagnostic tool and as a prognostication tool and uh, but, [inaudible],

50:03 Amber: Oh, okay. I was just wondering on how, a concussion may affect the process here.

50:09 RTH: Yeah. I don't. I don't think we know what concussion is. [Amber: (laughs)]. So we're gonna do this again?

50:18 Amber: Yeah.

51:51 Amber: And then, um, I just have a general question. So like until that point I shouldn't like, e, mess with the beeper at all. Right? Like just, even on my own, just trying to.

52:03 RTH: I don't have any rules about that. [Amber: Okay.] I don't, I don't really care one way or another. [Amber: Okay.] And I shouldn't say I don't really care. It's that I, in the scheme of things about what we know about and what we don't know about, that's a small potatoes deal.

52:26 Amber: Okay. Like that would...

52:29 RTH: You were asking about concussion before. If we had a concussion protocol going on, then maybe in *that* kind of a protocol, I would care. [Amber: Right.] Whether we were doing it every day or every 10th day or whatever then I, [Amber: Mm hmm] then there would be *reason* for me to have a, some kind of an understanding about how to do it. *Here*, where our goal is really quite complicated and not ver, not really spelled out [Amber: Mm hmm]—I mean, you're learning something about, about your own experience; and you're learning something about what DES is about; and you're learning something about what *I'm* about and what this lab is about; and, and, and Cody is learning his stuff; and I'm learning my stuff; and we're all, we all have different stakes in, in this stuff. And we haven't really, spelled out what the temporal details of that, how, how that would impact anything. So,

51:58 Amber: Okay.

51:58 RTH: I would say do whatever you wanna do.

52:00 Amber: [laughs] Okay.

52:01 CK: I mean, I feel like the more comfortable you get the beeper, the, in this context, the better off you'd probably be, right. The more you can practice responding to it without feeling like you have to wait, like when's the beep gonna happen? And am I gonna be ready? The more you kind of relax and to just..

52:14 Amber: Yeah. Okay.

52:16 CK: Doing and responding to it. [to RTH] But I don't know if you...

52:18 RTH: I think that might be true. I, I also think it's possibly true. I, I don't know that I got any reason to think this about Amber, but I think it would be possibly true that some people could sort of fall into a rut of, without the, without the iterative discussion, they could think about it: It was this way and this way and this way and this way and this way and this way [gestures repetitively] , and sort of

52:39 Amber: Box themselves in?

52:40 RTH: Box in sort of like, sort of like moguls on a ski slope, if you're a skier and y'know, if you all go down the same ski skier, y'know, ski,

52:47 Amber: I don't know how to ski, but I know you

52:48 RTH: A mo, a mo,.. The slope starts out flat. And then the first guy goes down like this and puts a little hill of snow. And then the second guy that goes on the same track and puts a bigger hill of snow. And pretty soon, everybody has to go down the same track because there's this big [gestures up high with both arms] [Amber: Yeah.] mogul. Well, I think that's a risk of, of, doing it too often without, without our intervention. In this particular case, I'm, I don't think it's too much of a risk, but, I don't really know that. I don't really know whether it's a risk or not. So what I'm saying is I don't, I don't know which, I don't know whether it's a good idea or a bad idea, so if you wanna do it, if you don't wanna do it.

53:30 Amber: Okay. If I want to, I want to, if I don't, I don't. Okay. Fair enough.

53:36 RTH: All right. Thank you very much.

53:38 Amber: Okay. Thank you.