

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

Amber Interview 4

Below in black is a word-for-word transcript of the May 6 introductory interview with Amber that is available on YouTube at <https://youtu.be/Clc6pH7HkRc>.

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/1-h29woDdPs>.

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

RTH = Russ Hurlburt

CK = Cody Kaneshiro

Amber = Amber G.

0:03 RTH: So, this is going to be Amber's day [CK: Four.] four.

0:13 CK: I think. So you wore the beeper yesterday?

0:14 Amber: Yes.

0:15 CK: Okay. And any, questions, comments about the, beeper, things like that?

0:20 Amber: No.

0:20 CK: Okay.

0:22 RTH: And any questions or comments about the whole process?

0:26 Amber: Um, yeah, I wrote one down. Um, I was just wondering, okay, so I was thinking about this. Um, can misremembering the context of the situation mess up the experience, as recalled when we're doing the questioning? I was just curious about that.

0:44 RTH: So everything is possible to misremember. [Amber: Okay.] So, I wouldn't rule out any, anything. The context, as I would say, as a general rule, doesn't really matter. [Amber: Okay.] So misremembering the context is not as important as misremembering the experience, but it's hard, hard to know in the abstract. [Amber: Right.] Do we have a particular sample where that might be an issue?

1:04 Amber: No, no, no, no. I was just thinking about that, cuz I was, I wasn't wearing the beeper in one of these days. But I was just like reflecting on like, sometimes just on my own, I would misremember the. It's easier cuz I'm writing down. But like if I'm not writing it down, I misremember the sequence of my day. So I was like, *oh!*, like, could that mess up, like if I was sampling?

1:24 RTH: Well, that is why we write things down. [Amber: Right. (laughs)] Because I believe, we believe that, uh, people don't recall things veridically as a general rule. [Amber: Mm hmm.] If you write something down that pretty much constrains you, you know? [Amber: Yeah.] If you say I was doing this and then I was doing that, then you wrote it down at the time. [Amber: Mm hmm] It's pretty hard to argue against that later on.

1:44 Amber: Right. Okay.

1:46 CK: I mean it's still not perfect.

1:47 RTH: Still not perfect.

1:49 Amber: Okay. Okay. That's all. I was just wondering

1:52 RTH: All right. 4.1.

SAMPLE 4.1 DISCUSSION STARTS HERE.

There is a master-class discussion of this sample at <https://youtu.be/1-h29woDdPs>.

1:55 Amber: Oh, okay. So for the first beep, so this is kinda like the setting. Um, I was watching a show on my iPad. And it's like a live stream. So, you know, I can't like rewind it. So, but it was a commercial, so I wasn't really paying attention to what was on the screen. But I was sitting kinda like, my posture wasn't the best. [laughs] And um, I was like stretching my neck and right before the beep went off, I was thinking about a conversation I had the day before about, um, neck position. Because my friend had like raised the computer screens. He only raised like it's a dual monitor computer and he raised one screen and he said, oh, I always raise it because it's better for your neck. And I was thinking about that and I was like, how funny, because now my neck hurts today. But yeah, I was just thinking about that conversation when the beep went off, but I wasn't thinking any specific words or anything like that. I was just thinking about, like how we had just had that conversation before and here, here I am. Does that make sense?

3:05 RTH: So is this to say I'm not directly recalling the conversation, but I'm thinking *about* the...

3:11 Amber: Yes.

3:11 RTH: ...the coincidence between the conversation and today? [Amber: Yeah.] So the, the thought process is about the *coincidence*, not the conversation directly, is that right?

3:19 Amber: Yes. Yes.

- 3:20 RTH: Okay. And, and you haven't used the word coincidence. That's my word. But, but I'm gathering that's what...
- 3:28 Amber: Yeah, it was kinda, yeah. I, I wouldn't say the word "coincidence" to me was present, but that was kinda the, um, the mood, is kinda like, oh, that's coincidental that, that you just had that situation. And then [RTH: Okay.] here I am with neck pain.
- 3:46 RTH: Okay. And, and, and I'm gathering, this is not about words. The word "neck" isn't there, the word "pain" isn't there. The word [Amber: No.] "yesterday" isn't there? [Amber: No.] Your friend. And is it about pictures? Do you see a neck? See anything? Was this a visual experience?
- 4:04 Amber: No. No. I don't see a neck. I don't see anything like that. Um, I, I do visualize though, like we were sitting in the office and the way we sit, we have a computer on one table and then we have a computer on the other table. So we sit, he sits one way and I sit one way when we're working together. So I, I was like recalling kinda like looking at him sideways and, having his conversation.
- 4:29 RTH: And is that present at the moment of the beep? [Amber: Yeah.] And, and so there's a visualization of the scene?
- 4:36 Amber: Yeah. The scene in which the conversation took place. And, um, that was accompanied by like the tension in my neck, cuz I was like stretching it so I could feel the tension. But I would say neither was more present than the other. They were both kinda like, barely... They weren't like one, it's not like one was super clear. The other was super clear. It was just kinda like, they were both kinda there, but it was kinda like fuzzy.
- 4:59 RTH: So, there are three things ongoing at this particular moment. Is that right?
- 5:04 Amber: Yeah.
- 5:04 RTH: What I've got, what I've got by three is I'm thinking about the coincidence or whatever. [Amber: Mm hmm.] That's a thought process...
- 5:12 Amber: Process. Yeah.
- 5:12 RTH: ... that doesn't have any words in it? [Amber: No.] At the same time I *visualize*, I innerly see [Amber: Mm hmm.] the place where this conversation took place. [Amber: Yeah.] And at the same time I feel something in my neck?
- 5:27 Amber: Yeah. The tension there. And these were all kinda like, it was very interesting cuz these were all kinda like very, no, not, no one was extremely clear. They were all just kinda there.
- 5:39 RTH: And is one there more than another? [Amber: No.] So it would be just as good to say, at the moment of the beep, I was feeling something in my neck, and at the same time I was thinking about this conversation? [Amber: Mm hmm.] Or to say at the moment of

the beep I was thinking about this conversation and at the same time I was feeling something in my neck?

5:55 Amber: Yeah. And then, yeah.

5:58 RTH: So these are three separable strands equally present and none of them gripping your attention more than the other?

6:08 Amber: No.

6:09 RTH: Okay. And so while we're on the topic of the visualization, so I.... Tell me exactly what you see.

6:18 Amber: I see, um. It's like from my perspective, what I would be seeing. So, it was him sitting in our, in the room that we work in together. We had been working together the day before and he was sitting at a computer at, on a desk.

6:35 RTH: So I'm not so much interested in what happened yesterday. [Amber: Oh.] I'm interested in what, [Amber: What I see?] in what you see.

6:35 Russ comments: This illustrates a main DES skill: to differentiate experience (here: what Amber saw at the moment of the beep) from all else (here: what actually happened yesterday).

6:40 Amber: Yeah. Oh yeah. Okay. So I see him sitting like angled and cause that's how the conversation was happening and the two screens and he's just like turned towards me.

6:52 RTH: So he's more or less looking at you. [Amber: Yeah.] But he's turned around to do it.

6:56 Amber: Yeah. He's turned away from the computer.

6:58 RTH: And is, and does this seem like a motion, like a moving scene? Or is this like a, [Amber: No.] picture of the...

7:03 Amber: It's like a, it's just like a, yeah. There's no movement happening.

7:06 RTH: ...a frame out of a video or something like that.

7:07 Amber: Yeah. And it's not like anything in it was clear. It was just like, I could see that, but, and it was my understanding of, that, that was what it was. [RTH: Okay.] Like if I had to draw it for you, you probably have no idea what it looked like, if that makes sense?

7:25 RTH: So it was a, it was a *seeing*, not just a *knowing* of what these, what the geometry is?

7:31 Amber: No. Yeah. It was a *seeing*, but it wasn't a very clear seeing.

7:36 RTH: Okay. Clear enough that for *you*, you can say, well, this is the guy [Amber: Mm hmm.] and this is the monitor and this is the table and whatever? [Amber: Mm hmm. Mm

hmm.] That, and those are *seen*. [Amber: Yeah.] Not just *known*: Well, I know the guy was there and I know the monitor was there, whatever.

7:48 Amber: No. Yeah. That was like a seeing of like a, it was almost like I would describe it like a blurry painting. It's just.

7:55 RTH: In color? Black and white?

7:56 Amber: Color.

7:56 RTH: In color?

8:00 CK: And again, blurry as in, visually I'm seeing a blurry image, not, I, I'm filling in the blanks here and I'm only seeing a part of it or?

8:10 Amber: No. Yeah. Like a blurry image.

8:12 CK: Blurry image?

8:12 Amber: Yeah.

8:17 RTH: Okay. And then at the same time with more or less equal prominence, I feel the pain in my neck...

8:22 Amber: Yeah.

8:23 RTH: ... the stretching, compression, or whatever in my neck?

8:24 Amber: Yeah. Just like, uh, like a slight tension. Slight stretch kinda feeling.

8:31 RTH: And you're pointing to this side of my neck. [point to left back of his neck] Is that...?

8:33 Amber: Yeah. It's like, yeah. It was like, well. Yeah, it was like, well it's like the *back* kinda area.

8:41 RTH: Okay. And, and is that clear? So this is a sensory apprehension of tension in my neck.

8:49 Amber: Mm hmm.

8:49 RTH: Is that right?

8:49 Amber: And that brought on the very blurry, very low quality image.

8:56 RTH: Okay. And is the, is the feeling in my neck blurry and low quality? Or is it, I feel a clears [Amber: No.] tension?

9:04 Amber: I would say it was low quality as well. And then the remembering of the conversation while the visualization was happening, that was also very low quality too. Like, because

there's so many things happening. It just felt like all of it was very low quality. Like none really stood out, but they were all there.

9:21 RTH: Okay. And these things all seem to be caught in flight by the leading edge of the beep? Is that true?

9:33 Amber: Yeah. Like the beep kinda distracted me from all of that stuff. So like had the beep not happened, (well, I mean, I'd wanna predict), but I would, if the beep hadn't happened, I feel like the phenomenon would've lasted longer, but because the beep happened, it kinda all stopped. And I was like, oh.

9:51 RTH: But what my question is about the I'm asking whether you're confident that these were all present simultaneously at the moment?

9:57 Amber: Oh yes.

9:59 RTH: Okay. So if we had, could somehow take a mental snapshot, we would see these three aspects?

10:04 Amber: Yes.

10:08 RTH: Okay. I think I'm good.

10:19 CK: Yeah. I think I'm good as well.

10:24 RTH: Okay. Number 2.

SAMPLE 4.2 DISCUSSION STARTS HERE

10:26 Amber: Okay. So, um. So I was watching *Law and Order SVU*, and there was a part where the main character, Olivia, she is talking to like a, I think she's like 14, she's like a victim. She's like a 14-year-old. And she's with her partner and the other detective she's like kinda, she's kinda like asking the girl questions that were making her uncomfortable. And she kinda is. So Olivia tries to break up the situation by being like, "I think this detective doesn't understand you because her children are really young." So Amanda gets, the other detective leaves and Olivia's there with the victim, and the victim and the victim goes, "so what are your kids in college?" And Olivia goes, "Y'know what, let's talk about you." Because the audience knows her son is young. She has like a young son. So at the moment of the beep, I was thinking these words, "That was a good left turn" in quotes, cuz that's a reference to a previous episode where a character says that to Olivia, and I was just thinking that.

11:40 CK: And it's those exact words, "that was a good left turn"? [Amber: Mm hmm.] Not like "it would be better if it was a good left turn" or something? [Amber shakes head] Okay.

11:45 Amber: No, cuz yeah. The, the words, it was like a reference to a previous episode.

11:50 CK: Gotcha. And is that *your* reference to a past episode or is this, had this been said?

11:56 Amber: That was said in a previous episode and I was like referencing it, cuz that was exactly what happened. Yeah.

12:03 CK: And so how were those words present?

12:07 Amber: Um, I feel more confident that they were like spoken, like if I were saying them, but I don't hear them in my voice, but they're being like produced.

12:15 CK: Okay. And when you say "produced," Is this a (and I wanna leave all these options open) like a, like a speaking sort of deal? Like I I'm like somehow I'm making these words? Or this is a purely like auditory thing. I'm, I'm hearing this?

12:36 Amber: Like I—

12:36 CK: Or something else, y'know? [Amber: Like I'm making them] None of those?

12:37 Amber: Like I'm making the words. But like I don't hear them. Like when I'm speaking to you, I hear them. I hear words in my voice. But when these words are produced, I don't hear them. But they are produced.

12:52 CK: So it's mostly, um, me producing these words?

12:59 Amber: Yeah.

12:59 CK: Somehow

12:59 Amber: Yeah. But without any auditory component.

13:03 CK: Okay. And is it all these words at once? Like, like this is a, [Amber: Yeah.] So, I know like in reality you'd be talking them out loud, right? But this is a kinda that whole statement. It's not like it's the beep's catching me in the middle of saying "good" or something.

13:20 Amber: No, it was a whole phrase, cuz it's a, yeah.

13:26 RTH: So can I ask a question [CK: Yeah.] about the, about the producing? So I understand you're saying that you're "producing" these words, and you don't, and it's not an auditory experience. I understand that. But I, I would like to know, is, is the *producing* in the manner of *speaking*? Like I, except for the fact that I don't hear it, it seems like I'm *speaking* this words? Or am I producing the words in some other manner that would not be speaking? Like I could imagine I'm throwing the words out there or?

13:54 Amber: Oh. No. I would say it's like, I'm speaking it because like, yeah. That's it.

13:54 Russ comments: RTH is trying to pin down whether there is a distinction between innerly speaking and innerly producing in some other way. Amber seems to be stating that it is speaking but with no hearing....

14:03 RTH: So this has the phenomena of speaking without any auditory phenomenon. [Amber: Yeah.] Are we confident about that?

14:12 Amber: Yeah.

14:13 RTH: Okay. Then I'm good.

14:15 CK: Yep. I'm good too.

14:21 RTH: And, and is there anything else going on in your ex, experience at this moment?

14:24 Amber: No. No. Not like no. I was watching the screen, but that wasn't in my experience.

14:36 RTH: And "that was a good left turn" is a reference to a previous episode. [Amber: Yes.] And is *that* present to you at the moment of the beep, or is it, that's the context? That's, that's why I'm saying this. [Amber: Yeah.] But in my experience what I'm saying, well, "that's a good left turn," and that's?

14:51 Amber: Yeah. I was just saying that. Yeah. That's where the phrase came from. Cuz it was a reference. Yeah. The, the, the, the episode wasn't there, the scene wasn't there, none of that.

14:58 RTH: And are there any vocal characteristics of this? Like "that was good left turn" exclamation point? or, or "that was a *good* left turn"? or?

15:11 Amber: Oh, no, just like a regular statement. As if I wrote it down and put a period at the end of it, but I didn't. Any punctuation wasn't exactly present. It was just me speaking it. Or not speaking it, but producing it, a better word.

15:11 Russ comments: ...but now she seems to be saying that there *is* a distinction between *speaking* and *producing*. The water is muddied for this sample, so we will file away that we did not resolve this; perhaps some sample on some later day will help shed light on this issue.

15:39 RTH: So I got distracted because my computer is...

15:41 Amber: No, that's okay.

15:43 RTH: ...acting up for reasons that I don't understand, but the, that's neither here nor there. So, are, do these, do these words feel like they're coming one at a time as if you were speaking them aloud?

15:55 Amber: Yes. But well, yes, but they're not separate. Like in the experience, they're not separate, they're a phrase.

16:04 RTH: Okay. So I'm speaking a phrase?

16:06 Amber: Yes. Or producing a phrase. I don't, I don't wanna muddy the waters with my language cuz I said speaking, but.

16:17 RTH: So what I would like us to what I'm still, I guess I'm not sure about is, does it seem to me (which is to you) does it seem to me like I am speaking those words? Even though I don't hear them? Or does it seem to me that I'm producing them in some way other than speaking?

16:35 Amber: Oh, it's like, I'm speaking them, but I don't hear them. So I can call that speaking, right?

16:40 RTH: I think so.

16:40 Russ comments: The issue is *not* whether it *should be called* speaking or *should be called* producing. What is at issue is the *phenomenon*, not the words that are used to describe the phenomenon. We still have not nailed down the phenomenon..

16:41 Amber: Okay.

16:44 RTH: We can refine it later on and, and maybe on a subsequent beep or whatever. If we find, well, there's some other way that this is not the same as speakin. That might occur to us[Amber: Yeah.] and I, we would be interested in that. [Amber: Mm hmm.] It's not like we have to put it into a category, [Amber: Right.] and say, well, that's inner speaking, we wrap that up in a bow and forget about it. [Amber: Right.] It's, if we would like to know if there's some kind of inner experience that is close to speaking, but not exactly the same as, if there is such a thing,

17:11 Amber: Right. Yeah. I just, I just didn't want to like mis-speak and then like make it more confusing.

17:17 RTH: Okay. I'm good. [CK: Yep.] Number 3.

SAMPLE 4.3 DISCUSSION STARTS HERE

17:20 Amber: Okay. So number 3. So I, while I'm watching all these things, I have many screens on. Um, so on, I had on one screen, I had seen like a text and it was asking for someone's email. But I was *physically* logging into Canvas on my phone, um, trying to check something. And um. When the beep went off well, right before the beep went off, I was kinda like, let me, cuz I saw the text, this is all well before. I saw the text and I was kind of like deciding what I should do first. But when the, at the moment of the beep I was kinda like, let me do what I have to do. And then I was looking at the screen with Canvas on my phone. That was it. Like.

18:08 RTH: So *let me do what I have to do*. Is that caught in flight by the beep?

18:13 Amber: No.

18:13 RTH: So that's slightly before the beep.

18:15 Amber: Yeah. And it was the seeing of the Canvas screen of whatever was happening.

18:20 RTH: So a second or half a second or something before the beep I think to myself, *let me do what I have to do*. I look at the Canvas screen [Amber: Mm hmm.] on my phone.

18:28 Amber: Mm hmm. And then the beep goes off.

18:29 RTH: And the beep occurs at the.

18:30 Amber: Yes.

18:30 RTH: So what's directly in your experience at the moment of the beep?

18:33 Amber: Seeing the Canvas screen, like seeing the screen on my phone.

18:39 RTH: And that's a real seeing. That's not a...?

18:41 Amber: Yeah, yeah, yeah. Physical.

18:43 RTH: Imagination? I'm seeing the actual screen. [Amber: Yeah, a physical.] And am, am I paying attention to some particular aspect of it. or?

18:48 Amber: No, just the whole screen. The logging-in screen.

18:55 RTH: And I presume I'm going to log in. [Amber: Yeah.], But that hasn't started yet.

18:59 Amber: No, like it's like log the sign in. It says like sign in. It's like that screen that was on the screen.

19:06 RTH: And are you aware that this is the sign-in screen? Or is, or is it more, is it not even that content oriented?

19:14 Amber: No, it's not that content. It was just the screen. Seeing the Canvas screen. I'm aware that it's Canvas, but I'm not aware that it's specifically sign in.

19:31 RTH: So what I think I understand is: I'm seeing this screen. And it's fair to say I'm seeing the Canvas screen? [Amber: Mm hmm.] It's not fair to say that I have differentiated that to say I see the Canvas *sign-in* screen, but yet I know myself to be seeing the Canvas screen?

19:49 Amber: Yeah.

19:52 RTH: And everything else that we've talked about is context? I got a lot of monitors on. I'm watching this and the?

19:57 Amber: Yeah.

19:59 RTH: So the monitors really don't have anything to do with my experience at the moment of the beep I've seen in my *phone* screen. [Amber: Yes.] And I'm presumably *holding* my phone?

20:07 Amber: Yes.

20:08 RTH: And that in my, is that in my experience?

20:10 Amber: No, the holding it is not.

20:14 RTH: So there's quite a bit of stuff that's going on in my experience, in,....

20:17 Amber: Or my environment.

20:17 RTH: ...my environment. [Amber: Yeah.] My bodily environment, my surrounding environment, [Amber: Uh huh.] all which I'm not paying attention to. What I'm paying attention to is the appearance on my screen...

20:28 Amber: Mm hmm.

20:30 RTH: ...is the appearance of the, the, uh, Canvas screen.

20:34 Amber: Yeah. And yeah, it wasn't, I, I'm just saying that it was the sign-in screen cuz that's what it *is*. But in my experience it was like, I'm looking at Canvas and this is... Well, not like the words, but I'm seeing Canvas.

20:45 RTH: Seeing Canvas, seeing Canvas appearing.

20:47 Amber: Yeah. Physically, no words, none of that.

20:50 RTH: And do I see the phone as well? Or is it just the screen on the phone?

20:53 Amber: Just the screen on the phone. Not the, but it's like, but what I'm seeing is obviously it's in the barriers cuz the phone is only so big and the screen ends, but yeah, not the phone itself, nothing else, nothing else on the outside.

21:04 RTH: As far as my experience is concerned, I am *seeing* the appearance of the Canvas screen. [Amber: Yeah.] And does that seem, seem clear? Like I see, [Amber: Yes.] I see it accurately and, [Amber: Yes.] differentiatedly or whatever? [Amber: Yes. Yes.] And it is a Canvas screen, but that's not what I really am noticing about it.

21:21 Amber: Well, I'm noticing that it's *Canvas*, I'm not noticing that it's the *sign-in* screen. [RTH: Okay.] But yeah.

21:28 RTH: Even though I'm seeing it clearly. Yes, I see it clearly, but it doesn't yet appeal to me to realize that it's the sign-in screen?

21:35 Amber: Yeah. It's just that it's Canvas.

21:36 RTH: Okay. Then I think I'm good.

21:39 CK: Yeah. I'm good. Alright. Beep 4.

SAMPLE 4.4 DISCUSSION STARTS HERE

21:41 Amber: Okay. Beep 4. So I, show's back on, so I'm watching *Law and Order SVU* again. And the detective gets a text message that the person is missing. So what I see, this is another like physical, seeing that she gets up out of her chair to go and deal with it. And that was kinda it, like, there was no thinking of me. It was just that she's getting up out of her chair. That's what I saw.

22:12 CK: And so you're back watching on the iPad as context? [Amber: Yeah.] This is back with the iPad?

22:16 Amber: Mm hmm. Yeah.

22:20 CK: And. So tell me again, sorry. Tell me again what you're seeing, [Amber: Um.] you're seeing the detective get?

22:33 Amber: Yeah. She like is starting to, she is standing up from her chair to go and. Whatever the next part of the show was gonna be.

22:42 CK: And is there any particular part of this that I'm seeing, like, am I drawn to like, you know, the color of something or is this just I'm seeing, I'm seeing the, I'm seeing the scene?

22:54 Amber: I'm drawn to her action of standing because, and, and just kinda like the surrounding area around her, cuz there was another person. Like actually in the scene. He was like standing to the side, but like that, that wasn't paying attention to him. I was paying attention to the fact that she was standing up.

23:13 CK: And so I'm by paying attention, is this, I'm looking at her versus I'm looking at [Amber: The whole thing.] the whole thing. [Amber: Yeah.] So I'm so it's actually I'm, I'm watching, Olivia was it, get up out of her?

23:24 Amber: Oh, that's it's a different character.

23:25 CK: Okay. I'm watching a detective get up out of the chair. [Amber: Yeah.] As part of a larger scene.

23:30 Amber: Yes. [CK: Okay.] And then yeah, my experi, my focus was on this one person standing up.

23:41 CK: And is that in motion?

23:42 Amber: Yeah. But she doesn't ever like in my experience she never gets to the full stand she's like in the halfway, [CK: the middle of standing.] Yeah.

23:52 CK: Okay. And is this seeing clear?

23:54 Amber: Yes.

23:55 CK: In color I'm presuming too? [Amber: Yeah.] Like in the?

23:57 Amber: Mm hmm.

23:58 CK: Um.

23:59 RTH: And she gets only halfway up because the beep interrupts you? or?

24:03 Amber: Yeah. Yeah. Like, like, uh, what I was seeing is she was, she was in the action of standing up and then the, I mean the, the scene of the show was also ending, but like, I don't. That was well after, but yeah. I don't remember anything after that or like I didn't, that's beyond.

24:24 RTH: So I'm understanding that there's a lot of stuff going on on the screen of which a portion of it is her standing up.

24:31 Amber: Yeah.

24:32 RTH: And you're not interested in the other portion.

24:33 Amber: No, I'm not interested in the other man standing there.

24:36 RTH: And is, is your interest, is what, what you would thematize this, is of the *standing up*? Or is it of *her*? Or is it I'm just watching what's going on on the screen and what's going on on the screen is she's standing up?

24:52 Amber: I'm just watching what's going on and she's standing up.

24:55 RTH: So I'm watching, be fair to say I'm watching TV. [Amber: Mm hmm.] I'm accurately zoomed on, on this half of the screen basically. [Amber: Yeah.] But I'm watching the action that's unfolding on TV and that action is she's standing up.

25:07 Amber: Yeah, yeah. That moment, the actual show was kinda like a, whatever. It wasn't like it was anything that interesting. It was kinda like a transition. So that's all I was looking at.

25:20 CK: And is there anything else in your experience?

25:22 Amber: No.

25:24 CK: Even I'm assuming like the, there may have been music playing, [Amber: Yeah.] or sound or something like fact of the universe, right, there's all that, but not?

25:32 Amber: Not like present to me.

25:33 CK: Okay.

25:37 RTH: All right then I'm good. Number 5.

SAMPLE 4.5 DISCUSSION STARTS HERE

25:42 Amber: Okay. So. Okay. So beep 5. I was looking at a Twitter video and um, uh, the caption on the video said, "why don't I remember who," "why don't I remember this?" And the video was taken by someone I know. And, uh, the video was just starting and the beep happened. I was kinda wondering if that was the person's video. Like the girl, I know her video because I had it, it was just starting and I didn't get a chance to look at it. So yeah, I was kinda that thinking of *is that this person's video*, like looks like it.

26:27 RTH: And let's give this person a name. Doesn't have to be her actual name. We can, what do you want to call her?

26:33 Amber: Uh, Jasmine.

26:36 RTH: And so at the moment of the beep, is it fair to say that your experiences primarily *is this Jasmine's video*?

26:44 Amber: Yeah.

26:48 RTH: And the rest of it is more or less con, context? [Amber: Yeah.] I'm, I'm watching a video begin. [Amber: Yeah.] And I'm seeing it without, but my interest, *my center of my attention is I'm wondering whether this is Jasmine's video*?

27:02 Amber: Yeah. And it was like more of a, it wasn't those exact words either. It was kinda more of a cognitive thinking. Trying to figure out if that was the video.

27:12 RTH: So there aren't any words involved at all, including the word *video* and including the real name, but what we're calling Jasmine?

27:18 Amber: The real name was there. The real name was there and that's pretty much it, but everything else was kinda more like.

27:26 RTH: So what, what we're calling Jasmine is there. [Amber: Yeah.] It wasn't really Jasmine. It was whatever the real person, [Amber: Yeah.] what we're calling Jasmine. [Amber: Yeah.] And, and how is, how is *Jasmine* there?

27:37 Amber: It's just the, just her, her name.

27:41 RTH: Spoken? Seen? Heard? Known to be present?

27:46 Amber: Known to be present. Cuz I was a, yeah.

27:50 RTH: So, I don't *see* it. I don't see the name *Jasmine*, I don't hear the name *Jasmine*, I don't speak the name *Jasmine*? [Amber: Mm mm] And yet I somehow it's not *just*, *is this Jasmine's video*? It's somehow the word *Jasmine* is present while I think *is this Jasmine's video*?

28:08 Amber: Yeah. Like that was the bigger focus of the whole thing. Like, well, I get well, and it's also I guess video too. It was, it was a *Jasmine's video* rather than just but.

28:22 RTH: So the word *video* is present or not?

28:30 Amber: It is, but not as much as *Jasmine*.

28:39 RTH: So I'm thinking in a way that is *more* than non worded, but *less* than fully worded. [Amber: Yeah]. And the *Jasmine* is more on the fully side and the *video* is less on the fully side? [Amber: Yeah.] But, but so far I'm understanding (and I'm trying to find out whether this is true), so far, I'm understanding that *is this Jasmine's video*, it's not the case that *Jasmine* and *video* are part of that sentence. It's not like that sentence is present. So we had a, we had a sentence earlier on. [looks at his notes]

29:18 Amber: I was wondering if this is yeah, wondering if this was *Jasmine's video*. But no, those words weren't present. It was more of a...

29:24 RTH: "That was a good left turn" before.

29:26 Amber: Oh yeah, yeah, yeah.

29:26 RTH: "That was a good left turn." I understood you to be saying those particular words were present? [each word spoken separately] "That... was...a... good... left... turn." [Amber: Yes.] And, and it seemed like they were present as a bulk. "It was a good left turn" rather than a one word and then followed by another word, then followed by another word. [Amber: Yes.] I understood that. But those words were present so that "good" was present as a part of the phrase "good left turn." [Amber: Yes.] And I understand you *not* to be saying that yet. Maybe, maybe we're gonna get there, but it's, it's not like "*Jasmine*" is present as "*is that Jasmine's video*" in the same way as "left" would've been part of, [Amber: Oh!] "good left turn."

30:03 Amber: I understand. No, because this was more of, I would say a cognitive process of *thinking* rather than me *speaking*, but like the words *Jasmine's* like, it was just, it was *Jasmine* and then *video*, cuz that was the topic of the thinking. But it wasn't like the word *Jasmine*.

30:24 RTH: So this was not the producing of words as in speaking, which is what we decided that last, [Amber: Yeah.] that last one.

30:29 Amber: No, it's not that.

30:30 RTH: This is a cognitive wondering.

30:33 Amber: Yeah. But the focus was on Jasmine and...

30:36 RTH: And somehow the word *Jasmine* is more present than some of the other. Out of this [Amber: Ideas.] cognitive idea of the word *Jasmine* is somehow present? [Amber: Yes.] And the word *video* is somehow present, but not as much?

30:49 Amber: Yeah.

30:51 RTH: But mostly it's a thinking process, cognitive process,...

30:56 Amber: Yeah.

30:57 RTH: ...that doesn't primarily involve words?

31:00 Amber: No.

31:09 RTH: And is anything else in your experience?

31:12 Amber: No. And the reason that *Jasmine* is present, I mean, this is more context, but the reason that *Jasmine* is present more than anything is because if this was anybody else's video, I probably wouldn't care. Like I, I wouldn't care. So that was why, that's why, that's why in this experience, like when the beep happened to go off, *Jasmine* was so present.

31:12 Russ comments: This explanation is plausible, and it may or may not be true. Either way, such explanations are not part of the DES enterprise, and RTH will ignore it.

31:37 RTH: And is it the word "Jasmine" that it was present? Are we talking about the word "Jasmine" or?

31:41 Amber: No. It's well, I wanna say like the *idea* of Jasmine.

31:47 RTH: The idea of Jasmine as a *person* rather than Jasmine as a *name*?

31:51 Amber: Yes. Yes. I probably was very unclear about that earlier, but yes.

31:57 RTH: So I am thinking in a cognitive un-worded way is *this Jasmine's video*? And somehow the notion of Jasmine the person, is present to me? [Amber: Mm hmm.] Sort of along with that thinking? [Amber: Mm hmm.] Not as an aspect of that thinking, but is that right? [Amber: Mm hmm.] And the notion of a video is somehow present as well, is that right? [Amber: Yeah.] And not the word "video," but the?

32:24 Amber: No, but the idea of, of cause yeah, that's what it was.

32:33 RTH: So lemme see whether I understand it. Whether I'm understanding it. The, I have, I'm wondering in a cognitive way is *this Jasmine's video*? [Amber: Mm hmm] And along with that, but not just a part of it, I am, somehow encountering *Jasmine*?

32:56 Amber: Yeah. It's like, it's like, I think this was last week, how I said that there are things that were a lot stronger than other things. Like *Jasmine* was the strongest portion of this idea. And then *video* was there, but it wasn't as strong as Jasmine. And the cognitive thinking was *is this Jasmine's video?*

33:17 CK: And are those three kinda separate things? Or is this sort of just the?

33:24 Amber: The idea is like the *thinking* that was there was, *is this Jasmine's video?* but the strongest portion of it was *Jasmine*, and then *video*, I would also say, was up there. But then the rest of it was kinda like in the weeds, as we said before, like it was just kinda in the weeds.

33:48 CK: But it's the *idea* of Jasmine, not necessarily the word "Jasmine," or the word "video." This is more just?

33:56 Amber: The idea of this person, Jasmine.

34:01 RTH: Okay. I'm good.

34:16 CK: Okay. And then, uh, beep 6.

SAMPLE 4.6 DISCUSSION STARTS HERE

34:19 Amber: Okay. So I was now watching the next *Law and Order*. [laughs] Which is *Organized Crime*. And the two like techs in that show, they kinda like each other. So in the scene, this is all context in the scene, the girl, Jet, she goes to the guy's house and she brings him like a gift. And she's knocking on the door and she calls him Adam. And I was thinking to myself, this is before the beep went off. Um, I was thinking to myself, "is his name Adam Malachi?" And then I, and then at the moment of the beep, I was kinda like, almost like laughing at myself. I don't know if I was physically laughing at myself, but I was kinda like mentally laughing at myself because that's not wrong. And that, I mean, that *is* wrong. That's wrong. And I should have known, but that was not it. So that's kinda what happened and the beep was me kinda like, ha ha ha. You're so wrong. But those words aren't present. It's just kinda like the feeling of like that's, that was dumb.

35:21 CK: Okay. Yeah. And so is this more, uh, like a cognitive, cognitive / analytical sort of deal, maybe similar to the last beep? Or is this like a, like a feeling? Like a, like, you know, it's not so much analytical as it is I'm just kinda, I'm feeling laughing to myself? I'm humoring myself or something like that or?

35:45 Amber: It's cognitive analytical / analytical cuz I was going back on a thought I had had like micro, milliseconds before that was very wrong.

35:59 CK: So I wanna be, I don't want talk you into that. [Amber: Yeah.] It doesn't have to be analytic, right? [Amber: Yeah.] It can be a reaction to something, [Amber: Yeah.] that right? [Amber: Oh.] Or whatever, you know, I don't, I don't know what, whatever was there is what, [Amber: Yeah.] I, mostly my question is like, is this, uh, when you say laughing to yourself, how was that?

36:14 Amber: Yeah, I guess that's, that's a reaction. The laughing to my, at myself was a reaction, but I would say that was more thinking cuz it was like, No. And then the reaction was laughing at myself.

36:29 CK: And so is that you said you weren't sure whether you were physically like laughing?

36:34 Amber: Laughing. Yeah. I'm not sure about that.

36:35 CK: Not sure. Okay. Is?

36:39 RTH: So can I make sure we got the timing down here? [Amber: Mm hmm] [uses his notepad as a visual aid] So at the leading edge of the beep, [Amber: Mm hmm.] time is going on like this I'm watching the show. She says, "Adam," I think to myself "is his name Adam Malachi?" [Amber: Mm hmm.] and the beep comes in here somewhere? Does, what is the beep catch in, catch in flight right here?

36:58 Amber: The beep catches like my reaction to my thought being wrong.

37:03 RTH: And by my reaction...

37:05 Amber: ...is like the laughing at myself.

37:07 RTH: So I'm, so I say, "is that Adam Malachi?" And I laugh at myself and the beep happens?

37:14 Amber: Yeah. Like that's wrong? Ha ha ha. I would say that's wrong. Like right.

37:18 RTH: Like that's wrong out here?

37:20 Amber: Yeah. And then the reaction is what the beep catches.

37:22 RTH: And so *that's wrong* would be cognitive, but, [Amber: Oh.] I'm, I'm just thinking about that. [Amber: Yes.] But the moment of the beep is catching me [Amber: in a reaction.] in a reaction which is not particularly cognitive, but the result of a cognitive, [Amber: Yes.] this is how I'm laughing at myself.

37:39 Amber: Yes. Yeah. Okay. That's the best way to describe that. Yes, absolutely.

37:46 RTH: Okay. And so our task is to figure out what the laughing at yourself phenomenon is about.

37:50 Amber: Okay. [laughs]

37:54 CK: Yeah. And I would actually pick it up from there. How, like, is there any way to say how that's present?

38:01 Amber: Um. Yeah, cuz I don't, I don't know if I was doing it physically, but in my *mind* I was laughing at myself.

38:18 CK: And is that to say like I'm, is there a, I'm *hearing* myself laughing I?

38:27 Amber: I almost, I wanna call it a feeling, like I feel like I wanna laugh at myself.

38:33 CK: And feeling like affectively or like sensory, like, like a physical sensation?

38:39 Amber: Yeah. Like it, it kinda lifted my mood because I was, I was laughing at myself.

38:48 RTH: [phone rings] I'm sorry.

38:53 CK: So I'm sorry. Like, so there's something like affective? Like, like a feeling about just and feeling, meaning like emotion, not like a, you know, physically feeling something or sensory feeling something?

39:09 Amber: No, I wouldn't say I was physically feeling anything. [CK: Okay.] Or at least it what I could catch. I wasn't physically feeling anything.

39:22 RTH: So can I ask a couple questions here? [Amber: Yeah.] Is, I'm laughing at myself. That's what we're?

39:30 Amber: Yeah. The reaction to the cognitive process.

39:34 RTH: And, and I'm not sure whether I'm laughing at myself really out loud or not.

39:39 Amber: Yeah. Yeah. I don't know.

39:40 RTH: And is, is that to say it doesn't *matter* whether it's out loud, it's the same thing. I feel like I'm laughing at myself. This is I'm laughing at myself, period. It doesn't matter whether it's out loud or not.

39:50 Amber: Yes.

39:51 RTH: Okay. And, And the laughing I gather is to some degree, critical, not, but not, not negatively critical, like I should have known that kinda, kinda a thing? [Amber: Yeah.] Something like that?

40:10 Amber: Yeah.

40:12 RTH: And that's inherent in the kinda laughing, laughing. It's there's not like a thought process that says, *well, I should have known that*. But instead the laughing, it's that, it's the kind laughing that goes along with, *well, I should have known that*.

40:26 Amber: Yeah. That's with what the, *I should have known that* happened before. And then I would say the result is the laughing, like you said, the second time

40:36 RTH: Mm hmm. And, and I think Cody asked this question and then I got distracted cuz my phone went off with the. So is, is the, does this feel like a physical thing? I feel myself physically laughing.

40:49 Amber: No, but I would say I felt my mood getting lifted, but I don't know if you could feel the mood getting lifted like externally. Like I felt, I don't know.

41:03 RTH: So in a mood kinda a way, [Amber: Yeah.] I feel a lifting mood?

41:06 Amber: Mm hmm.

41:07 RTH: And is there anything more to say about that? On this, is that a bodily thing? Is there a physi, physical part of, part of that?

41:24 Amber: I don't not to my, not that I could catch.

41:29 RTH: So the laughing at myself is a *that was stupid*, but not in a negative way. It's the kinda a thing like, like I'm sort of happy with myself, or I'm, it cheers me up to have said a silly thing or something like that?

41:43 Amber: Yeah. It was kinda like, what is my brain doing?!? Cuz that was so very not... [laughs] It was *so* not correct! Like it just, it just was like that it was, it was like, why, why was that even almost an, an option to me to be an answer. Cause that was so not right. I knew that that was not right.

42:06 RTH: So is there, is there any hint or a lot of self-criticism involved? Is this a self-critical kinda a thing or is this a, just a noting with pleasure weirdness thing?

42:21 Amber: I would say the self-criticism was before with the cognitive, kinda looped in with the cognitive, that was wrong.

42:28 RTH: And there, that had a critical?

42:30 Amber: Yeah. Yeah. Well it wasn't like a *negative* critical, it was kinda like a, like *what are you doing?*

42:35 RTH: Evaluative critical? [CK: Yeah.] [Amber: Yeah.] Evaluative critical?

42:37 Amber: Yeah.

42:37 CK: I actually maybe have a question that might clarify this. So is this. Trying to find the way to say, is this experience about *laughing*? Or is it about the *affect* that goes along with like, I think you had said, right? Like the, *well, that was silly of me*, right? Like, you know, that was like, and I'm just reacting to that, but I'm not laughing. Is, is laughing there? Is laughing, present? Is there something about my experience at the moment of the beep that involves laughing either innerly or, or right? Whatever, there's something about laughing, or is it the, emotion?

43:13 Amber: The emotion. I would relate the emotion to laughing, but I.

43:17 CK: Something that would go along with me laughing, right?

43:20 Amber: At myself, yeah.

43:21 CK: Okay.

43:25 RTH: So I'm not sure I understood the answer to that question. Is this mostly about the laughing or mostly about the emotion, [Amber: The...] as far as your experience is concerned?

43:32 Amber: I think the, well, the laughing is how I would describe the, the reaction.

43:39 RTH: So the laughing is an embodiment or an experiential...?

43:41 Amber: Yeah. Like a reaction

43:43 RTH: ...experientialization, I guess you would say. [Amber: Yes.] The experiential of the laughing of the emotional lifting of, of, [Amber: My mood.] lighthearted mood kinda thing?

43:53 Amber: Yeah. As a, as a reaction, I wanna keep the word *reaction* cuz it was definitely a *reaction* uh, to the cognitive that was wrong kinda deal.

44:09 CK: And is there anything else in your experience at the moment of the beep? The, the show or the, whatever else?

44:14 Amber: No. No, I don't even remember what happened in the show, quite frankly. I was just like, oh, I'm gonna have to go back and watch that again.

44:26 CK: Okay. I think I'm good.

44:27 RTH: I'm good. And that's six I believe.

44:29 CK: Yeah.

44:29 Amber: Yeah.

44:31 RTH: So anything that we should be saying about this before we turn off the cameras?

44:37 Amber: I don't think so. Is there anything you have for me?

44:39 RTH: Not that I can think of.

44:39 Amber: Okay.

