

TRANSCRIPT WITH COMMENTARY
Gabriel H.: A college senior interested in philosophy
Gabriel Interview 1

Below in black is a word-for-word transcript of the December 6 interview with Gabriel that is available on YouTube at <https://youtu.be/CRPwmRoQAyc>. In green are comments about and explanations of the Descriptive Experience Sampling process. If you have corrections, suggestions, or questions, please post them as YouTube comments.

RTH = Russ Hurlburt
AG = Amber Goto
CK = Cody Kaneshiro
Gabriel = Gabriel H.

- 0:00 RTH: So this is your party, basically. [AG: Okay.] And, uh, so we can do it your way, you can do the first interview, you can do the third interview. You can do the second... second go round.
- 0:00 Russ comments: The set of interviews with Gabriel were designed primarily to be training for AG—to give her experience in performing DES interviews.
- 0:13 AG: Uh, maybe I should... second? Yeah, [RTH: Okay.] I should second. I don't know how much time we'll have today to get through all six. So [RTH: Alright.] maybe I should go second.
- 0:23 RTH: So second?
- 0:24 AG: Yeah.
- 0:25 RTH: [To Gabriel] So do you have questions about the process [AG: Mm-hmm.] before we...?
- 0:28 Gabriel: Uh, about the process of the interview?
- 0:29 AG: Or just the method [RTH: Anything.] or [inaudible]?
- 0:31 Gabriel: Uh, I, I, I did have one question [RTH: Sure.] about this [holds up beeper], which is, um, so when, when it goes off, the beep stays on for a long time. Is that what it's meant to do? So like it, the beep happens and then the beep continues [swipes hand across table as an illustration], uh [AG: Mm-hmm.], until I push the button again.
- 0:47 AG: Yes.
- 0:48 Gabriel: Okay. And that's the way it's supposed to work?

0:50 AG: Yes.

0:50 Gabriel: Okay. Got it. Uh, okay, that makes sense. All right. [RTH: And, and]As long as that's the way it's supposed to work.

0:55 RTH: Did you have a question about that or wa...?

0:57 Gabriel: Uh, I think personally, uh, like for when, when it's, um, I think it makes me lose it quicker, uh, like, if it was just one beep, uh, I'd be able to hold on to what I was gonna write down quicker. So I was wondering if like, there's a way to like a, some setting where it could just be like one beep that was kind of quick. Um, but if it's supposed to be long and that's the way you guys want it, that's, that's fine. I don't know what you guys prefer, but, uh, I think I lose like the memory of what was in my mind because the beep happens and then it continues for a bit, and then the distraction of the beep after that as it continues, makes me lose what I, what I was gonna write down before I get to the chance to write down, if that makes sense.

1:45 RTH: So what, what I would say about that is that the fact that it's a long beep is some, is half, half of a historical accident [Gabriel: Hmm.] and half a, and half a purposeful deal. [Gabriel: Okay.] Uh the, In the first, in the first iteration of the beepers, many years ago, the length of the beep actually got trans, translated into how long the next interval was in a sort of a magical kind of way that you didn't have any control over. But, but, but suffice it to say that the, that the, the length of the beep was an integral part of the first beeper.

1:45 Russ comments: Hurlburt's recognition (in 1973) that he could transform the variability in the time it takes the user to respond to the beep into the randomness of the intervals led to his invention of the random beeper (U. S. Patent 3,986,136) that made random sampling of experience possible.

2:17 Gabriel: Hmm.

2:17 RTH: The, but the other part about the beeper is that it, we have found over the years that for *most* people, maybe it doesn't work for you, that for most people, that if you just deliver a short beep, that's easy to ignore that.

2:30 Gabriel: Hmm.

2:30 RTH: Whereas if we get you going, *well, at least I've gotta push the button on the beeper*, that for most people, translates into, *well, I'm gonna go ahead and* [Gabriel: Okay.] *write, write something down about that.*

2:39 Gabriel: Okay.

2:40 RTH: But the bottom line is that we don't have any control over it in this beeper. [Gabriel: Okay, got it.] This, this beeper is, it's gonna beep until you push the button.

2:46 Gabriel: Okay. No worries. I'll get used to it eventually.

- 2:49 RTH: And, and, and either you *will* get used to it or you *won't*, and, and so we're not gonna try to force you into it. It could very well be that for *you* the beeper doesn't work. [Gabriel: Okay.] Or doesn't, and by it doesn't work, I mean, isn't an effective tool at getting at [Gabriel: Okay, got it.] your inner experience.
- 3:05 Gabriel: I do think that if it was a short beep in my personal experience, I'd be able to remember more details by the time I get the pad out. Uh, but at the point at which I get the pad out, I think I lose more details, but I could be wrong. That's just my, uh, my personal... [Looks through pad]
- 3:21 RTH: And, and I would say let, let's do some interviews here and see [Gabriel: Okay.] how, how many details you got and [Gabriel: Okay, got it.] what, what, what you do.
- 3:29 AG: And then before we start, um, when did you wear the beeper?
- 3:32 Gabriel: I wore this, um, yesterday starting at around... is I, I think I feel like it was around 6:30 [meaning 6:30 pm] or something like that.
- 3:42 AG: Okay. So like in the evening?
- 3:44 Gabriel: Yeah, [AG: Okay.] I actually, I guess it probably was like before that, because
- 3:47 AG: It doesn't have to be exact, we just, [Gabriel: Okay.] so that we can kind of like, if you're wearing the beeper at the same time, [Gabriel: Okay, got it.] things like that. So don't worry about it [inaudible]. All good, just have to ballpark. It's fine.
- 3:56 Gabriel: Okay.
- 3:56 AG: Yeah.

SAMPLE 1.1 DISCUSSION STARTS HERE

- 3:57 RTH: So beep number 1. What's in your experience of beep number 1?
- 4:00 Gabriel: Okay, so at the time, uh, I was watching a video and the, there were, uh, a, there was like a, a phrase that was, uh, in my experience at that moment, which was, uh, "he's probably some kind of cyborg" because I was watching a video, which was like a conspiracy theory [laughs] about Elon Musk, and they were saying he was a cyborg. So it was those, that, that set of words was in my, uh, attention at that moment. And the feeling that it was, uh, absurd was also in my attention.
- 4:37 RTH: And so is, is "he's probably some kind of a cyborg": is that a phrase that's in the video?
- 4:43 Gabriel: Yeah, that was a phrase that was spoken by the person in the video.

- 4:47 RTH: And are you particularly interested, attending to, whatever the, those *words*, “He’s probably some kind of a cyborg”? Or is it the, something about that *scene* where those happen to be the words?
- 5:00 Gabriel: Um, uh, I was not particularly interested in it. I was cooking at the time, um, while the video was playing in the background. And I think I attended to those words just because they, I thought they were kind of funny. Um, yeah. Does that answer the question?
- 5:22 RTH: Well, we’re, we’re, we’re trying to figure out what the questions are and how to answer the questions. [Gabriel: Okay.] So, so the, there’s no right answer or wrong answer. The, the question is, what of what sort of grabs your experience? So our, our our understanding of the way most people are (and that might apply to you and might not) is that there’s a whole lot of stuff in the universe that, that is, that’s going on in your environment, that’s going on that you *could* be interested in or could *not* be. So at this time, it sounds like you’re cooking, [Gabriel: Mm-hmm.] and it could be that you’re interested in cooking and the video’s just playing in the background, not paying any attention at all... Or you could be cooking, and for some reason, out of the video that’s playing in the background, the words come to me [Gabriel: (nods)]. And it could be about the words, or it could be about the, that those words seem funny. So it could be the humorous [Gabriel: Okay.] reaction to the, to the words, [Gabriel: Mm-hmm.] or, or it could be that, uh, there was a feeling of ab, absurdity, [AG: Yeah.] is that? [Gabriel: Mm-hmm.] And is that what you meant by, by it’s funny, [Gabriel: Yes. Yeah. Mm-hmm.] funny and absurd mean sort of the same thing?
- 6:22 Gabriel: Exactly. [RTH: And...] I wrote down the feeling that it was absurd right here.
- 6:27 RTH: Okay. And so the, the, the question that we, that we’re interested in is “caught by the leading edge of the beep, what is in your experience?”
- 6:42 Gabriel: Okay. Um, okay. And that I, I feel as though I’ve answered, I, I answered it as [RTH: Okay], what as it was, it was, it was that, that phrase and the, combined with the feeling that it was absurd.
- 6:59 RTH: Both of them.
- 7:00 Gabriel: Yes.
- 7:01 RTH: And, and is it meant to be absurd? Or is this your, your reaction to it? This is uh-
- 7:06 Gabriel: It was not meant to be absurd. My feeling was that it was absurd.
- 7:09 RTH: Okay. And, and as far as your mental experience or whatever is concerned, which is more salient to you: the words or the feeling of *that’s absurd*?
- 7:23 Gabriel: Uh...
- 7:23 RTH: Or is that question might not make sense to you?

- 7:26 Gabriel: I think it was, I, if I had to put money on it, I'd say it was the feeling that it was absurd, but I'm not entirely sure I remember.
- 7:32 RTH: Okay. Now let's start with the feeling of absurd. So what, when, when you say "that's funny or absurd," those are two words being the same thing. Is it?
- 7:41 Gabriel: Uh, very similar, I guess, but absurd is, is closer [RTH: Okay.] to what it actually felt like.
- 7:46 RTH: Okay. And, and how does that present itself to you?
- 7:49 Gabriel: Um, okay, let me think about that. Hmm... It was slight [laughs], probably, um, slight annoyance and, uh... uh, slight, yeah, slight, slight annoyance was, was the, probably the, the biggest part of that feeling.
- 8:23 RTH: And so is it more about absurdity or more about annoyance?
- 8:28 Gabriel: Uh, it's probably more about annoyance, actually.
- 8:30 RTH: Okay. And, and so there's something about what is being, what I'm hearing that's annoying [Gabriel: Mm-hmm.] or absurdly annoying or annoyingly absurd, [Gabriel: Mm-hmm.] something like that. Is that right?
- 8:44 Gabriel: Yes.
- 8:45 RTH: And, and... So did, do you feel this absurdness somehow? How do you feel?
- 8:55 Gabriel: Okay. How do I feel the annoyance or, uh, or the, uh, the whole thing? Um... [pause]

8:28 Russ comments: It might be instructive to notice how Gabriel has characterized his reaction: at first (4:00) it was absurd; then (5:00) it was "kind of funny"; then (5:22) RTH asks whether it was funny or absurd and Gabriel responds (6:22) that it was absurd; then (7:49) it was "slight annoyance"; then (8:28) it was annoyance; then (8:30) RTH asks whether it was "absurdly annoying or annoyingly absurd"; and then (8:55) Gabriel settles on "I feel the annoyance." It is likely that what has happened here is that we have circled around Gabriel's personal experience while Gabriel sorts through whether he should entrust us with his actual experience. "Kind of funny" and "absurd" point *away from* Gabriel at the line itself; "I feel annoyance" points *at* Gabriel himself; it takes three or four minutes of interviewing, during which RTH shows himself as being (a) interested and (b) capable of making fine distinctions, after which Gabriel gets to what is probably the heart of the matter.

One could counter that understanding by suggesting that three or four minutes of interviewing provides ample opportunity for confabulation to take root, and I entirely agree with that: the longer an interview goes, the more risky any conclusion.

Both those observations are reasonable, so the honest broker ends with an *I don't know* about this sample. The good news is that DES is fundamentally iterative:

we will discard these first day's samples, but we will likely have made progress so that *next time* we can be more efficient in arriving at a description of experience.

- 9:11 RTH: And so what, what, what I'm trying to ask there is: it could be that the, that this seems like it's a characteristic of the, of the, what I hear [Gabriel: Mm-hmm.] that what I hear is just plain absurd or annoyingly absurd. Or it could be that I feel in my body a tenseness [Gabriel: Mm-hmm.] that I recognize as being absurd. Or this thing that could be entirely mental.
- 9:36 Gabriel: Yes. [RTH: I don't-] I think there was probably some physical feeling, but I don't know, I can't remember exactly what it was.
- 9:46 RTH: And when you say that, "it's probably" what makes you think "it's probably"?
- 9:50 Gabriel: Uh, because what I think about what it, when I think about, um, when I think about it again, and I try to like remember the feeling or just try to recreate the feeling of, of being slightly annoyed at something absurd, um... or let me try to figure out where I can place the feeling... [closes eyes, pauses] this, I, I feel like, uh, I noticed some sort of tenseness in my stomach maybe. [RTH: Okay.] Yeah.
- 10:27 RTH: So, so you're doing the, you're raising a totally important consideration here, and, and I'm *glad* that you're doing it. So that's, this is great! This conversation's great as far as I'm concerned. And the, and the, the consideration that you're raising is, well, there, there's a *difference* between what I'm doing *now*, sitting at this table and what I was doing last night at 6:35, or whenever [Gabriel: Mm-hmm.] it was, when I was standing at the counter. And, and, and what *we* are interested in, what *this study* is interested in is what happened last night [Gabriel: Right.] at 6:35 when [Gabriel: Yeah.] the beep occurred.
- 10:59 Gabriel: Yeah.
- 11:00 RTH: And so we *don't* want you to really, to try to [Gabriel: Mm-hmm.] *reconstruct* it here, [Gabriel: Yes.] and, and then report on a report [Gabriel: Mm-hmm.] on the reconstruction. What we want you to do is to, as best you can, freeze or take a snapshot or glom onto or however you, however you would conceptualize that what happened at 6:35 right after [Gabriel: Okay.] the beep last time, [Gabriel: Mm-hmm.] and jot down some notes about that so you can tell us about that, about that experience.
- 11:26 Gabriel: Yes. Okay.
- 11:28 RTH: And what I've got so far is *somehow* I feel an annoyed annoyance. And maybe that's bodily, [Gabriel: Mm-hmm.] maybe it's in my stomach. I'm not really sure about that. It was *today* when I thought about it, but [Gabriel: Mm-hmm.] that doesn't mean it was there yesterday. [Gabriel: Right.] *And* I would say we're not particularly interested in whether it's bodily or not. What we're interested in is what happens at the moment of the beep.

11:55 Gabriel: Okay.

11:56 RTH: And so, I guess I got a couple of more things to say about it. So one is, we don't expect you to be any good at this on the first day. [Gabriel: Mm-hmm.] And so we're, we think it's *good* that you're not sure, that you're making a distinction between what happened then and what happened now, and "I'm not sure this is what it is now. But I-, uh, what's then"—that's *perfect* as far as we're [Gabriel: Okay.] concerned. That's, that, we *want* you to do that and we want *you* to know that we want you to do that. [Gabriel: Okay.] That, that this is a, a partnership that, that is aimed at acquiring skills of, of apprehending or whatever you want to call it, what's going on at the moment, [Gabriel: Mm-hmm] at the moment of a few beeps.

12:43 Gabriel: Okay.

12:44 RTH: And we expected to be, our, we expect our interviews to be not very productive or whatever, and we're not, on the first day, [Gabriel: Mm-hmm.] and then less problematic on the second day [Gabriel: Mm-hmm] and less problematic on the third day, maybe. And, and that's just the way it is. And, and that's not a failure of *yours* to not have mastered the instructions. And it's not a failure of *Amber* for having given you crappy instructions. Not a failure of *mine* for asking bad questions. It's, it is the way this process works. And the alternatives are all worse. So this is a terrible process that we're going through, [Gabriel: (Laughs)] except it's, except by comparison [Gabriel: Okay. (Laughs)] to alternatives.

13:28 Gabriel: [laughs]. Okay.

13:28 RTH: And, and the *alternative* is that we would've taught you exactly what to do and exactly what to say, [Gabriel: Hmm.] and then you would've done that, [Gabriel: Hmm.] and we wouldn't have learned anything about what's going on in your experience.

13:37 Gabriel: Right. Okay.

13:39 RTH: So we understand that we're wading into shallow waters [Gabriel: Hmm.] or whatever kind of waters, and we're gonna get wet doing it, and we're gonna figure it out.

13:49 Gabriel: Okay.

13:53 RTH: So what I understand us to be saying so far is that at the moment of the beep *last night*, I was standing at the kitchen counter making dinner, and that was *not* in my experience, basically. Is that right?

14:05 Gabriel: Yeah. I would say that *wasn't* in my experience.

14:08 RTH: Was *not* in your experience?

14:09 Gabriel: It, I d, No, I don't think so.

14:10 RTH: So that's like on autopilot. I'm...

- 14:12 Gabriel: Yeah. That was on autopilot.
- 14:13 RTH: Washing the potatoes or whatever it is that I'm doing. [Gabriel: Yes.] But I'm not, what's what has grabbed my attention out of all the *possibilities*. So there's the *possibilities* of the mashed potatoes and the peas and the corn and whatever it is that I'm making, [Gabriel: Mm-hmm.] but that doesn't get into my experience for [Gabriel: Mm-hmm] whatever reason. What gets into my experience is something coming from the tv, the video, [Gabriel: Mm-hmm.] which is these words.
- 14:35 Gabriel: Yes.
- 14:41 RTH: And we've talked about the feeling, but we haven't once talked about the words. Is there anything to say about how the words are?
- 14:47 Gabriel: Um, no. I, uh, the words, they were audible. Like they were, I was, I was, y'know, hearing them, it, um, with, with my ears, um, obviously. And, uh, it, I wasn't, it wasn't like I was *reading* them or anything. It was, uh, the, the voice and, um, yeah, the, the guy had a bit of a southern accent. So I think I, I, I was picking up on that, just a tiny, there's probably, there's a tiny bit of my awareness that was on the, the accent, but that's really all I can say about the words.
- 15:25 RTH: So would you say that you are more, as far as your attention is concerned, it's more on the *content*? Or more on the *accent*?
- 15:33 Gabriel: It was far more on the content.
- 15:36 RTH: Okay. And the *content* is about, "he's probably some kind of a cyborg" or whatever [Gabriel: Yes.] Referring to Elon? [Gabriel: (Laughs) Yes.] And, and, and is there any way, any, do you have any experience of that other than I just hear with understanding, like, I got a picture of Elon or, uh...
- 15:57 Gabriel: I don't think so. There was no picture, uh, at the time of hearing the words.
- 16:03 RTH: And I'm not, I'm not trying to say there *should be* or *has to be* or [Gabriel: Mm-hmm.] off that is, or whatever. I just, I want to make sure that we, that we don't leave something out by mistake or whatever.
- 16:13 Gabriel: There was, uh, all, there was a sen, uh, actually there was a sensation of this idea being a, uh, a sort of, uh, wacky thing, like a whack-ball thing. There was like, that was like, there was a sensation of that, um... alongside of it. And I feel like that was, that's what the words sort of, kind of induced in me was that sort of sensation of it being kind of crazy. Um, but there was no picture or anything like that.
- 16:54 RTH: And is the being kind of crazy, is that separate from the annoyance?

- 17:01 Gabriel: Uh, I think it's separate from the annoyance. Yes. I think it, as part of, like, it, the annoyance came slightly after. Um, so I, I heard the word 'cyborg,' which led to *this is kind of crazy*. And then after that, the annoyance in a very short span of time.
- 17:23 RTH: And so we, we would like to be careful about the times [holds a notepad on its side] and, and if we have, if this [sliding a pen across the table towards the up-turned notepad] is time marching forward, and this is the beep, [slides the pen up the edge of the up-turned notepad] [Gabriel: Mm-hmm.] and the beep continues until you push the button and then time continues marching on like that. The moment that we're interested in is this moment, right-
- 17:40 Gabriel: Yes.
- 17:40 RTH: Right there, right one [Gabriel: Hmm.] microsecond (we say, but it's not obviously really a microsecond), it's some, the last undisturbed moment just before the beep occurs. [Gabriel: Mm-hmm.] And so now, is it the case that I hear it, I think that's wacky, and I feel annoyance— *beep!*—, in which case it's the annoyance that's the beep and the hearing of it, and the, and the wackiness of it is before the beep, *or* is it that time is marching on and I hear it and it's wacky, and I, and I'm annoyed. And that's all sort of caught in flight at the same time.
- 18:19 Gabriel: Yes. Um, that's a good— I I don't know the answer to that question. Um, uh, I think that it basically felt like all one sort of cohesive moment. Um, it, that's how I remember it. [RTH: Okay.] And that's why I wrote down that it was a whole phrase, cuz it felt like the whole, the whole phrase and like the voice, like the voice of each word was in my head at the same moment, or else I would've just written "cyborg." But I wrote like the whole phrase because it kind of felt like it was all there at the same time, in a sense, at the time [RTH: Okay.] of the beep.
- 19:06 RTH: And, and I would say that the, that the experiential world does not conform directly to the external world. [Gabriel: Mm-hmm.] I, in the external world, the, the phrase, whatever that phrase was, "he's probably some kind of cyborg" [Gabriel: Mm-hmm.] that unfolds over time. [Sliding pen across table towards an upturned notepad in the same manner as before] "He's probably some kind [Gabriel: Right.] of cyborg." [Gabriel: Yeah.] That unfolds over time. But in the expe, in the experiential world, it doesn't have to be that way. [Gabriel: Mm-hmm.] So I *could* at the moment of this interruption be just on "cyborg." [Gabriel: Yes.] Or it could be the whole thing.
- 19:38 Gabriel: Okay.
- 19:40 RTH: And either, [Gabriel: Yeah.] either way is *okay*, the question is, we're trying to get us to talk about your [Gabriel: Yeah.] experience here.
- 19:46 Gabriel: And it, and it, I it felt like the whole thing, it didn't feel like just the word "cyborg." It felt like the whole thing.
- 19:51 RTH: And so is that to say: I hear it and there's something, and I recognize something wacky about it and I'm annoyed about it all seems sort of like one... [waves hand]

20:01 Gabriel: Yeah. It, it all [RTH: (Inaudible)] felt like one cohesive moment. Um, yeah. Yeah. That's what it felt. It did. Yes.

20:14 RTH: And the wackiness and the annoyance are two different things within the same deal. Is that right?

20:23 Gabriel: Yes.

20:24 RTH: And how, how are they, how do they present themselves in two different ways?

20:29 Gabriel: Okay... [pause]

20:42 RTH: And "I don't know" would be a perfectly good answer [Gabriel: Mm-hmm.] and, and, "well, this is the first and I didn't know you were gonna ask me those questions," would be first a perfectly [Gabriel: Okay. (Laughs)] [AG: (Laughs)] good, perfectly [Gabriel: Yeah.] good answer too.

20:52 Gabriel: I don't think I know the answer to that question. [RTH: Alright.] Uh...

20:59 RTH: So, so what I would, what I would say is that, the, the, the first day of this kind of a, is our getting to know each other most. Mostly it's about our getting to know each other in the, in the direction of how do we talk about inner experience. And we've got a lot, there's, there's a lot that we've gotta figure out here that we [Gabriel: Mm-hmm.] and in one beep we've covered quite a, quite a bit of ground. And, and you're learning, I imagine what kind of questions we might ask. And I'm, we're learning what kind of questions we have to ask and, and, uh, and you're learning whether you can trust us and we're learning whether we should trust you and all those kinds of things are happening. And that's, that's the way it is. [Gabriel: Mm-hmm.] And it's, um, it's a messy procedure that either we're gonna get better at or, or we're not. [Gabriel: Mm-hmm.] And, uh, and I'm *guessing* that we will, but, but I'm not *guaranteeing* that we will.

21:56 Gabriel: Okay.

21:57 RTH: [CK: (Inaudible)] And I don't, and I don't want us to *pretend* that we will, [Gabriel: Mm-hmm.] it could be that, that we're never gonna be able to get any good at this, And if on the 10th day we're still not good at it, and one of us thinks, "well, we're still not very good at that, well, we should have that conversation." So...

21:57 Russ comments: The main aim of the first day (and an important aim of all days) is to convey forthrightly that we are working to get it right but that we anticipate that that will take time (and perhaps will never be adequate). In one sense, we have done nothing (or at most very little) other than inquire about sample number 1; but in another sense we have been much more focused on the *next* sampling day rather than on this particular sample.

22:10 Gabriel: Okay.

- 22:12 CK: That's, that's always how the first day goes. [Gabriel: Got it.] Like, there's just no way that we could tell you this is, y'know [Either RTH or Gabriel: Mm-hmm.] this is how you should talk about it in your experience, and this is how we should ask about [Gabriel: Right.] it. That there, it's just, y'know, [Gabriel: Yes.] all of this is, uh, iterative process.
- 22:26 Gabriel: Mm-hmm. Okay. Got it. That makes sense. Yeah. I don't, I don't think I can answer that question about the, how they, the two present themselves right now.
- 22:36 RTH: Okay. Fair enough. [Gabriel: Okay.] So I think we should go on beep number 2 [AG: Okay] unless somebody's got some additional questions about this... [CK: Nope] [AG: No.] first one?
- 22:42 Gabriel: Okay.
- 22:43 AG: Yep.
- 22:44 RTH: And I would, and I would say again, if I haven't said it, I think you're doing a great job. This is, this is exactly what we want to be doing.
- 22:50 Gabriel: All right. Got it. Thank you.

SAMPLE 1.2 DISCUSSION STARTS HERE

- 22:52 AG: So what, if anything, was in your experience at moment of beep 2?
- 22:55 Gabriel: Okay, so at that moment, I was playing a game of chess. And, um, in my experience, I was imagining, um, that my opponent's queen would capture a pawn [moves hand from one spot on the table to another, as an illustration]. Uh, so it, the experience of that was really just imagining that that pawn was, uh, was a queen. And by that, I don't actually imagine, I wasn't imagining that the pawn *looked like* a queen. I was just imagining all of the squares that it would, um, all be within its reach. So I was sort of highlighting them in my own mind, um, by and, and the, they look. So it was a *visual* experience...
- 23:57 RTH: It *was* a visual experience?
- 23:57 Gabriel: Yes, it was a visual experience. I, I was looking at the chess board and I was, and the, the, the squares that the pawn would've controlled if it was a queen, um, those squares were sort of *popping out* a little bit. Uh, it's not like they were actually elevated, but it was more like they had some sort of *shimmer*. Uh, and they were just more aware. I was more aware of them than the other ones, which were kind of a blur.
- 24:31 AG: Okay. Um, so I'd like to start with, uh, so is this a, is this a on the computer, [Gabriel: Yes.] is this a board?

24:42 Gabriel: It's on my phone.

24:43 AG: Okay. [Gabriel: Mm-hmm.] And... when you were saying you... So tell me more about the, the queen and the pawn. Can, can you [Gabriel: Okay.] tell me more, more about that?

24:54 Gabriel: Okay. So I was sort of like, I was like calculating a line in my head of the game. So like I was saying, "okay, if I was thinking if my opponent captures this pawn, what opportunities will open up?" That kind of thing. And, um, it was, uh, so in order to do that, I had to like imagine that there was a queen on the square where the pawn was and my pawn was gone. Uh, so that's what I was doing.

25:21 AG: Okay. And then, um, okay, so then, and then you were saying that, um, you said all the, all you said to me about, uh, the squares being within reach [Gabriel: Mm-hmm.] So could you tell me more about that? [Gabriel: Okay.] That part?

25:37 Gabriel: Um, right, because the, a pawn will control different squares than a queen controls. [AG: Right.] So, um, I had to think about what squares the queen would control if it was there, [AG: Mm-hmm.] because then maybe it would make a new threat or I would be able to do something to it. And, um, so I was, so that's what I meant by "the, the, the squares within reach," it was the, the squares that the queen would be able to move to if it was there.

26:09 AG: Okay. So that's more of a description of, I guess. Okay. Never, never mind [laughs]. So then, okay, so then about the squares having this kind of highlight-y popping out [Gabriel: Mm-hmm.] shimmer. So what, t, tell me about that.

26:26 Gabriel: Okay. Um, right, so...

26:32 RTH: So can I ask a more, uh, a more basic question before we get down there? [AG: Okay.] Is this ex, is this experience primarily of seeing?

26:40 Gabriel: Yes. It was primarily of seeing,

26:42 RTH: I'm, I'm seeing the, I'm seeing the display on the, on my phone.?

26:47 Gabriel: Yes. And, and the, there was something, and I was like imagining something on top of it, which was these squares. I was like, particular, they were particularly popping out because I was thinking about them.

26:59 AG: And, and what does it look like that on the phone?

27:03 Gabriel: No, it does, the, the shimmery thing does not, it does *not* look like that on the phone. That, the shimmer was something that I was adding to it by thinking about it by... so that, that was the like, addition of my, like a superimposition. It was superimposed in my, in my visual experience. Like if you imagine like an apple on the table or something.

- 27:36 RTH: [to AG] So I'm guessing that he hasn't answered the question that you wanted him to an, to answer. Is that right?
- 27:41 AG: Um, I, I kind of backtracked around it, but did you have another question?
- 27:49 RTH: Well, I want to know what the answer to *that* question is.
- 27:51 AG: Okay. Go ahead.
- 27:52 Gabriel: Okay. What was the question?
- 27:54 RTH: So the, the question that I thought she was asking, so we're, you're looking at the phone, [Gabriel: Mm-hmm.] and we, and we understand that the actual phone, if I were seeing the phone at the same time or whatever, doesn't shimmer...
- 28:04 Gabriel: Right, [AG: Mm-hmm.] No.
- 28:06 RTH: The question that I thought Amber was asking was, "does it look to you as far as your *experience* is concerned, like the actual squares are shimmering?" So does it [Gabriel: Yep.] [AG: Yeah.] *appear* that I'm looking at the phone and the phone has shimmering squares on it? Even though I know I'm making these, I'm, I'm making it, [Gabriel: Mm-hmm.] But the question is, "does it experientially look like the phone is displaying shimmery squares to me?"
- 28:06 Russ comments: The question being asked is whether Gabriel is experiencing what might be called a perceptual distortion (DES prefers to call it *creative seeing*)—seeing something that is actually not present. That is a very different thing from seeing something as it actually is and then overlaying an imaginary shimmer. However, as this discussion illustrates, becoming confident that we are communicating adequately about these options is not at all easy. It will require some days of iterative interaction to sort it out.
- 28:29 Gabriel: Um, yes.
- 28:33 RTH: So the alternative is, I, I, I'm looking at the real phone. I recognize, I *see* the real phone, the way the phone is, and then I overlay shimmery-ness on top of that. And so my experience is of a two, two-way thing" I experienced the phone *as it is*, and I experienced the shimmery-ness [Gabriel: Okay.] made by me. That's option 2. Option 1 is I see just one vision, shimmery squares as exactly like the phone was making em' for me. And I...
- 29:05 Gabriel: Okay. Um, yeah, I would say it, it, it actually looked shimmery. It wasn't like, there were two things. One, the imagined phone and one the real phone. There was a, it was, there was actual sort of shimmer to it.
- 29:19 RTH: Okay.
- 29:19 Gabriel: Mm-hmm.

29:20 AG: And then with that, is there, with, with the option 2, just to clarify, is there any, am I seeing the phone... I'm seeing the phone shimmering, is,

29:32 Gabriel: Not the whole phone, just

29:34 AG: Well, yeah. The, I mean, yeah, the square.

29:34 Gabriel: Just those squares, yeah.

29:35 AG: And is there any awareness as put in option 2? Is there any awareness that that's not what the phone looks like?

29:42 Gabriel: Oh, I know that technically that shimmering is not *actually* there, but I don't see that it's not there. I just know logically that it's not there.

29:52 AG: At, at the [Gabriel: That part-] moment of the beep?

29:53 Gabriel: No, that wasn't in my experience at the moment. [AG: Oh, Okay.] No, I wasn't thinking about the fact that the shimmering isn't actually there.

29:58 AG: Okay.

29:59 Gabriel: Yep.

30:02 RTH: So my experience at the moment of the beep is: *I'm seeing my phone present shimmery squares to me?*

30:08 Gabriel: Yes.

30:08 RTH: I know in the reality that that's not really true. I know a lot of things that in reality that [Gabriel: Mm-hmm] I'm not paying attention to at the moment. Like, there's an election going on in Georgia and a [Gabriel: Yeah.] war going on in Ukraine, wherever. I'm not thinking about those [Gabriel: Exactly.] either.

30:21 Gabriel: Right.

30:22 RTH: But I know them to be a fact.

30:24 Gabriel: Mm-hmm.

30:24 Russ comments: (See the comment at 28:06.) This is a difficult discrimination to convey. The choices are:
Option 1: I see the real phone accurately, and at-the-moment-of-the-beep I recognize that I am overlaying a shimmer onto some of the squares.
Option 2: I distort reality—I see the phone's squares shimmering (when as a matter of fact they are not shimmery).

We have come down on the side of Option 2, but we should be skeptical about that (among all other things)—it is, after all, only the first sampling day.

30:26 AG: And, and how does shimmering or this phenomenon present itself to you?

30:30 Gabriel: Okay. Um, the best way I can put it is, y'know how, uh, if you took, like, if you like cro, if you look at two different colored, uh, triangles or two different colored squares, and you crossed your eyes, um, so that the both would overlay on each other. And then, so like, let's say there's a blue one and a green one, and they're sort of, they're both there and they're sort of going in and out like this because of the fact that they're overlaid on top of each other and you're trying to, and your eyes are sort of focusing on one then or the other. It's, it's like that where there's a, that's what it looks like. That's the kind of shimmer I'm talking about, where there's the, the squares that the queen is controlling (this hypothetical queen). And, um, those squares are sort of becoming, uh, are, are these, they're... I don't know what the other color is, but they're kind of going in and out like that. They're, yeah. It's, it's, uh, it, it's kind of, okay, here's what it is. Y'know, the magic eye illusion where you cross your eyes and then you, uh, and then it, all of a sudden there's like an added layer of depth. Have you ever seen one of those?

32:04 AG: Do you mean like the optical illusion of the pictures?

32:07 Gabriel: It is, yeah. It's sort, it looks like, like some static-y stuff and then you cross your eyes over it and then all of a sudden you see something. Y'know what I'm talking about? [Gabriel gestures to CK, who's been nodding in understanding]

32:07 Russ comments: He is referring to a random dot stereogram (e.g., https://en.wikipedia.org/wiki/Random_dot_stereogram)

32:12 CK: [AG: Mm-hmm] Yeah. I think, yeah.

32:12 AG: I think I know what you're talking about.

32:14 Gabriel: That's what it's like. It's like there's that, and then that is sort of shimmering as in there's that sort of appearing and disappearing that added layer of depth... Okay. I feel like that really captures how it felt and how it looked.

32:42 AG: [Looking towards RTH] You, anything you wanted to...?

32:43 RTH: I do have some more questions about it, so-

32:45 AG: Okay. Go, go for it.

32:46 RTH: So the queen can go all the way this way and all the way that way and all the way in the diagonal, [Gabriel: Mm-hmm.] So does your d, d, does the board light up all, all possible ways?

32:58 Gabriel: Uh, it did except for like, um, e, except like the, not, not the entirety of the queen's we, reach was doing that. It was only like a select few. It was only, it was only like a certain radius around the queen, uh, where that was where I was seeing all of that happen. [RTH: Okay.] Yeah.

33:19 RTH: And were, and were you seeing all of it, the horizontal and the vertical and the [Gabriel: Yes.] diagonal?

33:24 Gabriel: Yes.

33:25 RTH: And are there pieces on the, in in that range? Your [Gabriel: Yes.] The queen is the other guy's queen I [Gabriel: Mm-hmm.] understand. [Gabriel: Yes.] Are the, are there your pieces in, in that realm?

33:38 Gabriel: Uh, yes.

33:39 RTH: And does the, does the light-up go past them or does it stop when it gets to one of your men?

33:44 Gabriel: It stops when it gets to one of my men.

33:46 RTH: Okay. And does the square that's lighting up, does the square that have, has, has your man on it light up like these others?

33:59 Gabriel: Um, I don't, I don't know. I don't remember that.

34:02 RTH: Okay. That's, and that's a fairly, a fair answer.

34:05 Gabriel: Okay.

34:11 RTH: Then I think I'm good about that.

34:13 CK: Does this, this depth shimmering, whatever we're calling it, [Gabriel: Mm-hmm.] is this kind of more, uh, about the depth sort of thing of it in the same way that the magic eye's about a depth thing? [Gabriel: Mm-hmm.] Or is this like a color thing, like a color contrast thing? Or, and maybe that question doesn't make sense or could be something else.

34:32 Gabriel: I think it's, it, it's more like the, the depth. Yeah. Yeah.

34:40 CK: And "more" meaning entirely? or...?

34:43 Gabriel: Well, it didn't actually, I, I don't know really how to explain it entirely, because it didn't actually look like it was deeper or higher, but it was the same feeling of contrast that you get between the deeper and higher parts when you're looking at the magic eye illusion where it, yeah. [laughs], I, so, I'm sorry. I feel like that doesn't make sense. [CK: No.] But I don't know how to better explain it. I [CK: Okay.] do think it was the same sort of *look*, though.

35:20 CK: Gotcha.

35:21 RTH: So it's more a 3-D-cality than it is a color alternation?

35:25 Gabriel: Yes.

35:26 CK: Yeah.

35:31 RTH: And I would, I would say we're asking us to put into words, asking you and us to put into words, things which are not verbal. [Gabriel: Mm-hmm.] And so the fact that the words fail us is to be expected. [Gabriel: Okay.] And, and we might get better at that as we get more practice in talking about what it is we have to talk about that, that we *may* get better at that or maybe not. [Gabriel: Mm-hmm. Okay.] Well, that's part of what we're interested in finding out.

36:01 AG: I'm good, are you good?

36:02 RTH: I'm good.

36:02 AG: Are you good?

36:02 CK: I'm good. Mm-hmm. ?

36:03 Gabriel: Okay.

36:04 RTH: Number 3.

SAMPLE 1.3 DISCUSSION STARTS HERE

36:05 CK: Alright, yep. Beep number 3.

36:06 Gabriel: Okay. [Long pause as Gabriel reads his notes] This one is actually also, this is related to the same game because it happened at the beep occurred, uh, shortly after that last one. So it was also in a game. So it's a pretty similar note. Um, so maybe not too much interesting variance here. But I was, um, considering the possibility of giving my opponent a check, um, with a, with a, with my own queen. So I was looking, I was, I was again imagining that my queen, this time I was imagining that *my* queen was in a different square and, uh, which would've given my opponent a check. And I was trying to see if there was any sort of fork or anything that I could do, where after the, the, the check, I would be able to capture one of his pieces. Um, and I, again, I was, uh, looking at all of the squares that, uh, my queen would control if placed there. And it, it was again, like they were popping out in that sort of same exact way.

37:40 CK: And I take it when you're saying this is similar, this is a visual experience.

37:45 Gabriel: Yes.

- 37:49 CK: And I wanna make sure that I'm understanding that correctly when we're talking here. Is this I, in terms of a visual experience, is this basically the same thing as the other where I'm seeing, I'm seeing the shimmering on my phone [Gabriel: Yes.] Of this...
- 38:06 Gabriel: Essentially, it's exactly the same. The only difference is that the king was in check, and that was in my mind at the time. So there was like the knowledge that if I moved there, his king would be in check and he would *have* to address it. Um, and that *was* in my awareness. And I would say that's really the only substantial difference between this one and the previous one was that there was that *fact* in my awareness.
- 38:35 RTH: So could you describe this experience as if we hadn't, hadn't had that first one? As if we hadn't talked about beep 2?
- 38:55 Russ comments: There are two reasons for starting at the beginning of the descriptions: DES participants often say one experience is exactly the same as another and the subsequent discussion shows that the experiences are actually very different; and even if they are exactly the same, the second occasion will provide a somewhat different perspective from the first, so a discussion of the second from the beginning may reveal aspects that were not made explicit in the first occasion.
- 38:41 Gabriel: Okay, sure.
- 38:43 RTH: So let's, so what are, [Gabriel: Okay.] what is it? This is a visual experience. [Gabriel: Yes.] What do you, what do you see?
- 38:48 Gabriel: So, I was imagining, um, that there was an empty, there was an empty square on the board in real life. I was imagining that that square had my queen, uh, there.
- 39:00 RTH: And by imagining, do you mean I see my queen there?
- 39:04 Gabriel: I did, I did not see my queen there, but I did see that square and the adjacent ones and the diagonal ones highlighted in as if, uh, kind of like in the magic-eye illusion where there's like, it's all the same kind of textured stuff, but when you cross your eyes, y'know that like these, um, part of it is sort of behind and part of it is in front, even though they're not really, there's no actual depth there. But you, there's this feeling of a visual contrast. And that sort of visual contrast was going in and out as I was sort of allowing my awareness of the queen's reach to expand and trying to be as aware of it as possible. So those squares were becoming more and more contrasted to the rest of the board as I did that. Um,
- 40:01 RTH: And by more and more contrasted, do you mean like visually more 3D-ish?
- 40:07 Gabriel: Yeah. Visually more 3D-ish. And also the rest of the squares got a little bit more kind of blurrier as those ones became clearer. [RTH: Okay.] And,
- 40:16 RTH: And how about the range of the queen? [Gabriel: Right.] Is that, is that changing? So the diagonals go longer and the-

40:21 Gabriel: Yeah, as, as my focus got more, um, as I was able to like attend to it better, visualize better, the reach of the queen got a little bit bigger. I was more aware of the other square, the like further-out reach of the queen.

40:40 RTH: Okay. And, and does, does this reach stop when it gets to another man? This is your queen, so if it gets to your enemy's guy, does it stop there? Does it keep on going?

40:50 Gabriel: It stops at the man, or maybe bef, right before the man. I'm not, I'm still, again, I'm actually still not sure about that one. [RTH: Mm-hmm.] But yeah.

41:02 RTH: [to CK] Sorry about that.

41:04 CK: No. Okay.

41:08 Gabriel: And then also the other aspect of it was the knowledge that my queen who was threatening or my queen in that position would be threatening the king. So the king would be in check-in, something would have to be done to alleviate the check.

41:27 CK: And how is that knowledge present to you?

41:31 Gabriel: It's, it's knowledge, uh, is present almost in the feeling of like, um, it's uh, like a feeling of, um, some sort of tension. Uh, not a physical tension, but there's just, there's a sensation of like, there's just a general sensation of like tension.

42:06 CK: And so is it that in my experience at the moment of the beep with, along with this, the, the seeing of the squares and whatnot, I, there is a, there's some form of tension, not a physical tension, but a tension present that I know to be about the knowledge that my queen could threaten the king.

42:27 Gabriel: That, not that it could, but that if that in this position, it *is* threatening in this hypothetical position, it *is* threatening the king.

42:38 CK: And so what I'm trying to understand then, is that portion there that "my queen is threatening the king"?

42:43 Gabriel: Mm-hmm.

42:43 CK: Is that somehow directly present to me or what is, is what direct is directly present to me this tension. And [Gabriel: It's the tension.] When I talk about it now, I have to, y'know, I'm putting into words. [Gabriel: Yeah.] It's about, that's what it's about. But what's present to me is this [inaudible]

42:56 Gabriel: It's the tension. It's the tension. I wasn't thinking about it in terms of the king is in check. I was thinking about it in terms of this tension.

43:10 CK: And tension that is not, has no physicality or physical bodily component, I take you to be saying.

- 43:16 Gabriel: Not that I remember. Not that I remember, no.
- 43:20 CK: Is this a mental tension or aspect of mental tension?
- 43:23 Gabriel: Uh, it, it's a mental, it's a mental tension. It's like con it's like the feeling of conflict.
- 43:32 CK: And mental meaning again. Cuz I can imagine it could be, I'm feeling somehow tension in my [Gabriel: Mm-hmm.] affective sense or something like that. Or that the tension doesn't have to be physical per se, but can somehow still present itself [Gabriel: Right.] In some kind of...
- 43:50 Gabriel: Yes. (So let me think about it.) [pause] It's, it's more li, It's like, um, kind of suspense, almost like the feeling that something needs, has to happen. Um... (lemme think about it.) [pause] Yeah. Hmm. I don't, uh, I don't know right now how to explain that better.
- 43:50 Russ comments: In these pauses, Gabriel closes his eyes, indicating that (perhaps) he is reconstructing the tension. That is *not* the aim of DES—we are *not* interested in his *reconstructed-during-the-interview* tension, but only in his *recalled-to-have-been-ongoing-at-the-moment-of-the-beep* tension. However, this is his first sampling day, and the interviewers elect to gloss over that distinction for now.
- 44:37 CK: That's perfectly fine.
- 44:38 Gabriel: Okay.
- 44:40 RTH: So can I ask a question? I think that Cody asked before [Gabriel: Mm-hmm.], but I'm not sure that I understood the question, or you understood the question, or I [Gabriel: Sure.] understand the answer or whatever. So at the mo, about this tension, about the tension [Gabriel: Mm-hmm.] Do I experience, do I experience this as tension? or do I experience this as *check*?
- 45:06 Gabriel: Mm-hmm. Is that the question?
- 45:07 RTH: That's the question.
- 45:08 Gabriel: Um, I experience it as tension, but it's a tension that I always asso that is like al, I always associate it with *check*. Like it's almost synonymous, but it's like the, it, it's, it's like the conceptual form of check as opposed to like, it's, as opposed to the words, it's, it's the, um...
- 45:36 RTH: So that's, that's what I'm trying to get at it. I, I don't care about the words at all. [Gabriel: Okay.] The question is whether in my experience, do I apprehend this as the manifestation of check-and-something-needs-to-be-done? [Gabriel: Mm-hmm.] Or do I, does this, do, do I recognize this as a mental tension?
- 45:59 Gabriel: Okay. I, I would say I as the manifestation of check-and-something-needs-to-be-done, but it comes with a mental tension.

46:09 RTH: So it's not *primarily* about *just* a tension that I know.

46:14 Gabriel: Yeah. It's not primarily about just the tension.

46:17 RTH: Okay. And these are, these are very difficult distinctions to make. And, and we might get better at them as we go, as we figure out what, what kind of distinctions it's gonna be required for us to be able to, to, to make [Gabriel: Mm-hmm.] we order to understand [Gabriel: Yes] your, [clears throat] excuse me, your experience. We're gonna have to figure out which distinctions we're gonna have to make and [Gabriel: Okay.] A lot of other distinctions we won't have to worry about. [Gabriel: Mm-hmm.] And you're gonna have to figure out *what do these guys really want?* And h-how

46:46 Gabriel: Okay. Mm-hmm.

46:47 RTH: And, and that is [clears throat] a process that unfolds over, over time and it can't be, can't be hurried.

46:47 Russ comments: RTH is describing part of the essential necessity of the iterative process. There had been no way of knowing, prior to sampling, that we would particularly need to distinguish between tension and knowing. Such necessities must emerge as sampling progresses for this particular participant.

46:56 Gabriel: Okay.

47:00 RTH: You [inaudible]

47:00 CK: I got one final question here. We've talked about two things kind of going on the seeing and the, this tension. [Gabriel: Mm-hmm.] Is there anything else present at the moment of the beep?

47:10 Gabriel: Um, no. Not that I wrote down. Um, so no.

47:19 CK: And are is, are either one of these more, more present at the moment?

47:28 Gabriel: I don't think so.

47:29 CK: They're about 50-50 if we're, be int he ballpark

47:33 Gabriel: I would, I would say it was about 50-50.

47:39 CK: Okay.

47:38 RTH: So you wanna do number 4?

SAMPLE 1.4 DISCUSSION STARTS HERE

47:41 AG: Sure. Okay.

47:43 Gabriel: Okay. Okay. Yeah. Um, I did, so the fourth beep, all I wrote down was that I lost it because I, I, so I could just move on to the fifth one because the fourth one, like, once I got down close to writing it down, I had become completely, uh, unconfident about what was in my attention at that moment or in my apprehension. So, um, I just, I, I just wrote that I lost it because I wasn't, not sure at all. So would you like me to just move to 5?

48:16 RTH: Sure.

SAMPLE 1.5 DISCUSSION STARTS HERE

48:16 Gabriel: Okay. This was the last, uh, [laughs] this was the last chess one. Um, so this was a feeling of satisfaction, uh, when I realized that I could— a lot of queens here— when I realized that I could use my knight to kick my opponent's queen, uh, out of a square that it was currently in, which would also develop my knight.

48:53 AG: Okay. So is this, um, is this more about the *feeling* or is this more about the *realization*?

49:00 Gabriel: This was the, uh, the, the feeling of satisfaction. There was less, a lot less visualization in this moment. This was, um, uh, a feeling of satisfaction. (Sorry, so many of these were about chess, by the way.)

49:11 AG: That's okay. Um, and then you said this was a lot less about visualization? Yes. Is it about visualization at all?

49:19 Gabriel: Uh, I, the, the, the, the sight of my knight, um, and the, uh, and like the queen, which was in the, the little 'L' next to knight. So it, my, my knight could move to it. That was there, but that was like a very small percentage of the, the thing. I had already seen that before the beep, the, at this point, it was just the feeling of satisfaction that I would be able to do that.

49:50 AG: So at the moment of the beep, you, the feeling of satisfaction, [Gabriel: Yes.] but is the seeing also there is just minimal or...

49:57 Gabriel: It's minimal. Yes. [AG: okay.] The, the visual was there, but it was minimal. [AG: Okay.] And there I wasn't imagining much. Uh, it, my knight, I had already moved my knight [AG: Mm-hmm.] and I was waiting for my opponent to move the queen, so I didn't have to imagine anything. The knight was already there. The queen was already there. And the sight there, the sight was in my awareness that there was the knight and the queen, and it was in the, there was an 'L' between them. So the knight could attack the queen or could capture the queen if the guy didn't move it.

50:27 AG: Okay. [Gabriel: Mm-hmm.] So it, just so that I understand the seeing portion, right. Is this, I'm seeing, I'm seeing what's on the screen presently, and it's?

50:35 Gabriel: Yes. That was on the screen at that moment.

50:37 AG: And it's just minimal at this point.

50:38 Gabriel: It's very minimal. The [AG: Okay.] rest of the board wasn't really in my awareness.

50:42 AG: Okay. Okay. [Gabriel: Yeah.] Okay.

50:45 Gabriel: And the feeling of satisfaction [AG: Yeah.] was actually like the release of stress because I was like, "okay, I have a good move I can do, I don't need to worry too much about getting attacked anywhere else because I can threaten his most valuable piece, which means he'll have to do th, something." Um, so there aren't too many threats I have to worry about, now I can know that I'm safe because I can make this move, or at least safe for one more move.

51:14 AG: So the, that, that's how, how the, how the satisfaction present itself?

51:17 Gabriel: Yeah. That's how the satisfaction presented. It was in the sort of release of, uh, of a little bit of stress.

51:24 AG: And then in the release of stress, it's that, that situation that you just described [Gabriel: Mm-hmm.] Okay. So would you-

51:33 Gabriel: And the momentary sensation of like safety.

51:36 AG: Safety, okay. And would you say that that's, is there anything else to say about how that is present other than that, y'know, you described *why* that's happening. But is there anything else to say about, about *what*, how that presents itself to you? This, this safety, [Gabriel: Yeah.] this release of stress this-?

52:00 Gabriel: For this one, I, I can say that there was some bodily relaxation. So there was actual some sort of physical tension that was released.

52:16 AG: And is there any part of the, of my body that I feel that in?

52:21 Gabriel: I don't know what part of [AG: Okay.] the body it was.

52:39 AG: And so that whole thing that you were saying about like I, about the all the chess moves and like how "I feel safe" and all that. Is that part of the experience or is that, is that, um, are you just, is that how I can describe, is that more context to the situation?

52:53 Gabriel: That was, that was context to why the iden, I felt less stressed.

52:59 AG: Okay. [Gabriel: Yeah.]

53:00 Gabriel: So I, that those exact, uh, moves were not in my experience at that moment. That was a second earlier to the beep. [AG: Mm-hmm.] Um, but that was the reason why the stress was less in that moment and that there was that feeling of safety. That was the context for what made those feelings arise.

53:23 AG: Okay.

53:27 RTH: So "I feel stress relief, stress release, safety," and that's what's in my experience? [Gabriel: Mm-hmm.] Which is at least partially bodily? [Gabriel: Mm-hmm.] And the reason for that is that these moves and that moves and I can do it, and I, whatever. That's all, that's all explanation, not experience.

53:49 Gabriel: Mm-hmm.

53:51 RTH: And so then, is this stress-release-safety, does that seem like all one thing? What I feel is this thing which is stress/release-of-tension/safety? Or does it seem like those are separable?

54:09 Gabriel: Let me think about that.

54:10 RTH: I feel satisfaction [AG: (inaudible)] and at the same time I feel safety. And at the same time I feel-

54:15 Gabriel: Oh, by the way, I just, I'm sorry. I just realized I did, I *did* write down what, where I felt the release of stress. I felt it in my chest. I [AG: Okay.] just saw that, I wrote that down. I apologize. And, uh, when it comes to the, the, the two, if it was two separate feelings, let me think about that... [pause, closes eyes] I think it was two separate feelings. There was the, it was sort of a factual knowledge of safety as a, uh, they wasn't a *feeling* of safety, it was a *factual knowledge* of safety, because I knew that for that move, the knowledge was that I knew for that move, my position was safe. Um, I was not in my, my like, winning chances were not in danger in that moment. Um, the, so that was a, a fact that was in my awareness. The sensation of stress release was a separate thing from the fact which was experienced at least partially physically.

55:25 RTH: And in your chest. [Gabriel: Yes.] What, what does it feel like in your chest?

55:27 Gabriel: Um, I think it was the release of tension. Like, I, I think, I think I was, uh, I had my shoulders slightly forward like this, [scrunches shoulder forward, so they squeeze in on his collarbone] so there was a little bit of tension here [motions towards his collarbone]. And then I slumped backwards a little bit. So there was a, a release of that tension.

55:44 RTH: And experientially, does that mean like right there or like right here or, or all over or? [Motions to different locations on his chest while he says this.]

55:50 Gabriel: It was like around here. [Makes a circular motion around top half of sternum and meter of collarbone]

55:51 RTH: Okay. And on the surface or down deep or both or neither or-

55:54 Gabriel: Uh, surface.

55:54 Russ comments: It sounds as if RTH is inquiring about Gabriel's bodily experience, but that is not actually the case. RTH has noted that Gabriel did not initially recall the bodily feeling; that he discovered it only after accidentally finding it in his notes; and then he seemed to recreate that feeling. All that leads RTH to doubt whether Gabriel is accessing the experience that was ongoing at the moment of yesterday's beep. RTH's questions here are therefore *not* designed to discover those details. Instead, RTH is engaged in the iterative process, aimed *not* at *yesterday's* samples but at *tomorrow's* samples: he is asking the kind of questions he might ask *if* bodily feelings were present, to give Gabriel the flavor of such questions.

55:56 RTH: Okay. And I think I'm good. And we're coming up on an hour. The, do we want to do one more or

56:12 Gabriel: I only have one more so-

56:14 AG: Uh, I, I feel like it's up to you since the meeting [inaudible].

56:19 CK: I'm good to go for one more [RTH: Alright].

56:21 AG: Okay. [Gabriel: Okay] Good with me.

56:22 RTH: You want to do it?

SAMPLE 1.6 DISCUSSION STARTS HERE

56:25 CK: Sure. Yeah. So what, if anything was in your experience [Gabriel: Okay.] at the moment beep six?

56:34 Gabriel: Okay. So I was, um, it was me saying, whispering out loud. Cuz I was, I was physically whispering out loud the words "Okay. If you say so," and I was saying it to myself.

56:55 CK: And so is that, is that in your direct experience that...

57:01 Gabriel: Uh, that was in my direct experience and, uh, I was sort of like, I,... In my direct experience I was saying them, um, and I was also imagining at the same time, and this was my direct experience, I was imagining saying them to my girlfriend, um, because it was, I was imagining, having said it in a previous conversation that she and I were having. Uh, she wasn't actually there at the moment, uh, but I was imagining in my experience saying them to her. And um, but also I was standing up and looking at, uh, a shelf in real life, not in my imagination. And the shelf was very mildly in my experience. And uh, that was just like, I was noticing sort of, it's like black color.

57:54 CK: So at the moment of the beep, there's possibly maybe three things all simultaneously present to me? [Gabriel: Yeah.] That,

58:01 Gabriel: The whispering, the visual image of saying it to her, like her being there and have, and saying it to her, like the image of that, and then the knowl, Uh, and then the shelf, did I already say the shelf?

58:19 CK: Yep.

58:20 Gabriel: Yeah. The shelf. Her and the whispering.

58:22 CK: And I, I don't quite care about how do we numerically break it down. I just wanna make sure that I'm [Gabriel: Okay.] I'm hearing the sort of different part, different things that were present there.

58:30 Gabriel: Okay. Got it.

58:33 CK: Is there anything, is there anything specifically that's sort of *more* in my experience?

58:39 Gabriel: The whispering.

58:40 CK: The whispering.

58:40 Gabriel: Mm-hmm. The whispering was most, uh, was most of what was in my experience.

58:46 CK: And how is that present to you?

58:49 Gabriel: Um, well I was actually saying, I was *actually* whispering it so that that was audibly. [Points to ear]

58:55 CK: So the difference here that I want to get at, cuz we've been, you've been saying, saying and whispering and also audibly, and that's an important distinction that we want to try to make. Is is this, for example, mostly of *saying* of the words like of, of *speaking* them and *producing* the words or saying this? [Gabriel: Okay.] Or is this mostly a *hearing* of it?

59:15 Gabriel: Okay. Let me think about that. [pauses, closes eyes] It was mostly hearing it.

59:23 CK: So it's sort of a fact of the universe that I'm no doubt saying these words at the moment of the beep. Right? Like if I were [Gabriel: Yes] If I was along with you, I would've heard you say, whisper "Okay. If you say so" out loud [Gabriel: Mm-hmm.] But what's in your *experience* at the moment of the beep is not *saying* this, but *hearing* it.

59:40 Gabriel: It's hearing it, yes.

59:44 CK: And is the hearing of this hearing my, my, my real self saying this out loud? Or is this or, or not? Because I can imagine this could be an, I'm hearing the words in my imagination somehow, which I am, it's sort of falling out of my mouth or,

1:00:02 Gabriel: Okay. It was actually, it was more like hearing this hypothetical self say that which was like the self in my imagination, saying it to the, to the girl.

1:00:16 CK: And so is that, to say it, so is this a, is this an *imaginary* or *inner* kind of hearing? Like it's sort of a fact of the universe I'm saying this? but that [Gabriel: It-]

1:00:24 Gabriel: It was an external hearing, but it was like, in my experience, it, I was imagining the words coming from myself in this hypothetical situation that I was imagining. So I was actually hearing them physically in real life, but I was imagining the *source* of them was not the *current* me, but a me from earlier that morning.

1:00:56 CK: And is that part what we were talking about earlier with the imagining saying this to my girlfriend? Like, is is that sort of, is that what we're talking [Gabriel: Yes.] or is that a separate-

1:01:06 Gabriel: The me saying it to the girlfriend, uh, to my girlfriend. That is the me from the morning. So that's the me the hypothetical me that I'm imagining, cuz that's not who I was in that moment. That, that was like a me I was imagining from earlier. Sorry, that, [CK: Okay.] that's a little, that might be a little confusing the way I'm wording that.

1:01:23 CK: No, that's, that's why we have to ask these questions [Gabriel: Okay.] To kind of go through this.

1:01:27 Gabriel: Okay.

1:01:27 RTH: So I think you're doing a great job of distinguishing those [CK: Mm-hmm.] [AG: Yeah.] [Gabriel: Okay.] Because there's really three "me's" involved. [AG: Mm-hmm.] [Gabriel: Mm.] There's the me of, of the morning, there's the me at the beep, and then now there's the me here, so, [Gabriel: Mm.] there's...

1:01:37 Gabriel: Okay. [AG: Yeah.]

1:01:38 RTH: And you're doing a good job of keeping those separate. I,

1:01:40 Gabriel: Okay. Thank you.

1:01:44 CK: And so the, the part of this about saying this to my girlfriend, then that's where I want to try to disentangle [Gabriel: Hmm.] here. How is that present to you?

1:01:55 Gabriel: Uh, that's present to me in the, the image, uh, of, uh, me being next to her. And, uh, I, I, yeah, the image isn't of me from the third person. It's the first person. Uh, it's it's first person me looking at her. So it's me looking at her as the image.

1:02:19 CK: And what do you see?

1:02:21 Gabriel: Uh, I just see her, uh, sitting next to me.

1:02:28 CK: Just as she had looked [Gabriel: Yes.] that, [Gabriel: Yeah.] in the morning?

1:02:28 Russ comments: CK's "How is that present to you?" [1:01:44] and "What do you see?" [1:02:19] are good questions. But now I am worried, because "Just as she had looked in the morning?" asks Gabriel to compare the beeped experience to some necessarily imprecise recollection of some imprecisely defined period of time that morning. Asking for such imprecise talk invites Gabriel and Cody to collude *not* to describe phenomena. It would have been better if CK had asked Gabriel to elaborate what he saw: from the right or left? Color? And so on. After it has been established what was in his experience at the moment of the beep, *then* it would be reasonable to ask whether that was just how she had looked in the morning.

1:02:32 Gabriel: Yes.

1:02:35 CK: So what I've gathered so far from this is at the moment of the beep, I am hearing a, a real-world hearing of myself saying, speaking, whispering out loud, "Okay. If you say so."

1:02:35 Russ comments: This is the collusion referred to in the 1:02:28 comment. CK has no warrant to be this specific, so the faux specificity must come a collusion to pretend that details have been provided.

1:02:49 Gabriel: Mm-hmm.

1:02:52 CK: But somehow the *source* of that is my, imag, my earlier self from that morning [Gabriel: Mm-hmm.] and simultaneous to that I'm *seeing* in my imagination from my perspective, that I had that morning looking at my girlfriend. [Gabriel: Yes.] And is that image and the hearing: is that kind of, is, is that sort of combined? Like are these separable sort of things? Because I know you've been treating this [Gabriel: Mm-hmm.] as separable things. But is it, is that like I'm sort of rehearing, I'm hearing a real world, me saying this, but as part of like this cohesive scene, like as with this other scene that I'm seeing?

1:03:26 Gabriel: Yeah, I think so. It's, yeah. I mean, it, it's almost like, yeah. I, it, I mean it's like the real world is getting, is connected is, is like one side of, it's like the, a coin. Uh, and the coin is this experience. And like there's two sides to it, which is the real world, and then the, the image, imagining of the, uh, morning. And, uh, it, it's like they're technically two different things, but they're connected. Um, and like the real world me is like part of this imagining, um, of the past of, of the past from the morning. Does that answer the question? Maybe I...

1:03:26 Russ comments: This is very abstract, metaphorical talk, which I think is part of the collusion to avoid talking about concrete at-the-moment-of-the-beep experience (see the comment at 1:02:28). For the most part, it is easy to determine whether a DES question is good or bad: if the talk after the question is concretely descriptive of experience at the moment of the beep, then the question was good. If he talk after the question is about something other than experience at the moment of the beep, then the question is bad.

1:04:17 CK: I, I think so.

1:04:19 Gabriel: Okay.

1:04:19 RTH: So can I [CK: (Inaudible)] for you, can I back this, back this up a little bit? [CK: Sure.] And I think, and, and then we'll have a conversation about why, why I'm backing up. So about the, about the imagining of this morning. Can you tell me again what you see?

1:04:19 Russ comments: This is RTH's reaction to CK's question at 1:02:28. See the comment there.

1:04:33 Gabriel: Yeah. Okay. So, uh, I see my girlfriend, uh, sitting down. It, it was, it was dim, uh, there, there weren't really any lights on. It was sort of just like a blue, a blueish, grayish light over everything coming from, uh, the window. Uh, so,

1:04:55 RTH: And do I see her from the side, or from the front, or the back, or-?

1:04:57 Gabriel: I see her from the front.

1:04:59 RTH: Direct, straight on?

1:04:59 Gabriel: And, and it's a very, very blurry, um, it's not a very clear image. It, it, it's sort of like [laughs], a human-ish lump. And I know that it's her, but there aren't very many details there at all.

1:05:13 RTH: So it's *seen* [Gabriel: Mm-hmm.] This is a, a, a *seen* lump.

1:05:18 Gabriel: Yes.

1:05:18 RTH: And that, and, and it's, it's her. Can we give her a name? What can be her name?

1:05:23 Gabriel: Kylie. Yeah.

1:05:23 RTH: Kylie? [Gabriel: Mm-hmm.] So this lu, what I see is Kylie, but the visual details of what I see is lumpy. [Gabriel: Mm-hmm.]

1:05:32 Gabriel: Yeah. It's a very blurry, dim image.

1:05:36 RTH: But *seen*, this is not just a conceptual deal [Gabriel: Yeah.]. I, I *see*.

1:05:39 Gabriel: Yes. Yes. It's, I actually do see it, it actually was in my imagination. I actually did see it. [RTH: Okay.] Mm-hmm.

1:05:46 RTH: And in, in that seeing, I am saying, "okay, if you say so" [Gabriel: Mm-hmm.] and am I, and, and is that experienced as part of this seeing?

1:06:01 Gabriel: I'm sorry, what do you, what was the question? Is it experience [RTH: I, I,] as part of this seeing?

1:06:05 RTH: Yeah. Well, part of, so I'm, I'm recreating a scene from this morning, [Gabriel: Mm-hmm.] I understand. [Gabriel: Yes.] And that scene *involved* the words "Okay. If you say so." [Gabriel: Mm-hmm.] And, and am I experiencing that as part of the seeing? I see the lump and the words are there, spoken?

1:06:20 Gabriel: I don't see the words. I hear the words.

1:06:23 RTH: That, but I hear them. I hear them in the environment of the [Gabriel: Yes.] of Kylie.

1:06:28 Gabriel: Yes.

1:06:30 RTH: And, and am I saying those words? The imagined

1:06:32 Gabriel: Yes. *I'm* saying those words. [RTH: Okay.] And it's not a different, it is me in the imagination. In the image, [RTH: Okay.] that's saying them.

1:06:43 RTH: Okay. And am I saying them aloud or, or whispering them, or-

1:06:47 Gabriel: I'm, I'm whispering them aloud.

1:06:49 RTH: At the time of the, this last yesterday.

1:06:52 Gabriel: In the image?

1:06:52 RTH: In the, yeah.

1:06:53 Gabriel: Yes. In the, in the like imagined scene. I am whispering them out loud, and I happen to be whispering them out loud in real life as well.

1:07:02 RTH: Okay. [Gabriel: Mm-hmm.] And, and do those seem like the same thing? The whispering in the, in the imagined scene and the whispering out loud seem like the same to you?

1:07:11 Gabriel: Y'know what, actually, I th I think, uh, the whispering them out loud, uh, I was not aware of whispering them out loud at the time. Now that I think about it, I was only aware of whispering them in the imagined scene. It was after the beep that I realized I was actually saying them out loud in real life. [RTH: Okay.] That was not part of my awareness, which, uh, uh, I didn't realize that until just now. So,

1:07:35 RTH: Okay. So now let me, let me have a, this uh-. The conversation that I want to have, and the reason I ask those [Gabriel: Okay.] kinds of questions is that the, what allows him to make that realization there, which is a fundamentally important realization, comes from the fact that I was forcing him (or forcing us) to really be concrete about the details. [AG: Mm-hmm.] As long as there's room for, for doubt or for ambiguity about what is being said (And so the, well, I know, "what was I, was I really talking to her? I was sitting next to her, and now it turns out he's across from her") Those kinds of, those kinds of details. As, as we peel away the ambiguities about all those things,

then that allows *him* to peel away the ambiguities about whether this, uh, whether the out-loud spoken was actually experienced.

1:08:36 And, and it's, it's, it's almost magical. It's not *at all* magical, but it's almost magical in the sense that the more concrete we can be, the easier it is for him. And, and so if we, we could, if we watch the tape together, we could go back and I would point out where I was. Well, that's not, we haven't been adequately concrete there. We haven't been adequately unambiguous there, we haven't been adequate. We gotta go back and erase all those ambiguities and then life gets easier for him.

1:08:36 Russ comments: RTH is referring back to 1:02:28. CK's question there ("Just as she had looked in the morning?") was the ambiguity that served to hide all the interesting details of the last few minutes. It was RTH's simple interest in the details (beginning at 1:04:19) that unlocked Gabriel's ability to describe those details.

1:09:15 RTH: (continues) And, and I would say, I *wondered* at the outset whether the hearing was actually heard, whether the, whether the actual whispering was actually heard. But I, but I didn't *suspect* that it wasn't, it was, that was one of the ambiguities. Part of the ambiguities was: well, how do these, how did, so we got two versions going on here. Are those versions side by side or parallel? Is one of 'em this way, one of 'em that way? Is he speaking out loud? We hadn't cleared those up. When we clear 'em up, I don't, I can't say it any other way, except that life gets easy when you get rid of the am life for him as well as for us. [Gabriel: Mm.] [To Gabriel] And, and I would say the reason that the reason that you're here is so that we can have these kinds of conversations, because [Gabriel: Mm.] it's, that's your role is to provide the opportunity for us to have these kinds of conversations. Cuz they're fundamentally important questions as far as the method of what we're doing here.

1:10:18 Gabriel: Mm-hmm.

1:10:18 AG: Mm-hmm.

1:10:20 Gabriel: Okay.

1:10:19 RTH: So we appreciate your willingness to [Gabriel: Mm] [AG: Mm-hmm.]

1:10:23 Gabriel: Yeah. It's fun. I like it. [laughs],

1:10:27 RTH: Good. These are the, these are the kinds of conversations that are, that are very rare, I think, [AG: Mm-hmm.] [Gabriel: Hmm.] maybe nonexistent outside of this room, [Gabriel: Hmm.] basically. But the, there is, I, I don't know how to say it much different from what I've already said, but there's something almost magical about the details. [Gabriel: Hmm]] And you wouldn't think it would matter, but it matters.

1:10:54 Gabriel: Hmm.

1:10:55 AG: Okay.

1:10:56 Gabriel: Okay.

1:11:01 RTH: So now we're well past... [AG: Yeah.] an hour. So we should figure out whether we're gonna do this again, which I'm in favor of doing it again. [Gabriel: Okay.] [CK: Yeah.] And we should answer any questions that you've got. What if that we haven't answered already?

1:11:13 Gabriel: I think I've asked every question that I had specifically, and I would be happy to do that.

1:11:13 Russ comments: They compare calendars.

1:12:30 RTH: And you're doing great. [AG: Yeah.] These are the, the kinds of distinctions that you're working at making are the, are fundamentally important kinds of things.

1:12:38 Gabriel: Okay, thank you.

1:12:39 RTH: And we're [inaudible] this is the way first days are.

1:12:44 Gabriel: Mm-hmm. [AG: Mm-hmm.] Got it. All right. Thank you.