

TRANSCRIPT WITH COMMENTARY

Joe Jebelli: A Science Author

Interview 1: Sampling day 1

Below in black is a word-for-word transcript of the February 8 interview with Joe that is available as a video at <https://youtu.be/ZVj0fEd0RgA>. In green are comments about and explanations of the Descriptive Experience Sampling process; in dark green are comments / explanations that took place in the interview itself. If you have corrections, suggestions, or questions, please let me know.

Joe = Joseph Jebelli

RTH = Russ Hurlburt

CK = Cody Kaneshiro

0:04 RTH: Good morning, folks.

CK: Morning.

Joe: Hi, Russ. How are you?

RTH: I'm doing well. Sorry about that.

Joe: No, no, it's fine.

RTH: I had some computer issues here and I think I've got them under control. And can everybody hear everybody?

CK: Yep.

Joe: Yeah. Yeah.

RTH: And I am recording. Does everybody's machine say that it's recording?

CK: Yep.

Joe: Yes, it does. Yeah.

0:34 RTH: OK, good. So this going to be your first crack at this, Joe?

Joe: Yeah, I'm really excited.

RTH: Okay. And I think what we'll do is we'll go into the Round Robin deal. I'll ask the first set of questions, Cody you'll go second, Amber will go third. And then all of

us always have all the responsibilities. So if I'm asking questions and Cody doesn't like what I'm saying or whatever, he should say so, and vice versa, and whatever.

Anything we should be talking about before we go to the beeps? Reactions, questions, comments?

1:10 Joe: No, I don't think so. No.

CK: You said you wore this –

Joe: Today.

CK: – or February 9th for you, right? Today.

Joe: Yeah.

CK: February 8th. Sorry. February 8th.

Joe: Yeah, so I wore it today. I started at 10, and then I'd collected like six beeps by I think it was around two o'clock. So yeah, I did it today, because as you guys, as you guys said, it's better to do it on the day so it's fresher.

CK: Sounds good to me.

Joe: Yeah.

1:55 RTH: [puts on earbuds] I think that'll be better for me. So I missed a little bit of that conversation while I was plugging myself in. Are we ready to go?

Joe: Yep. Ready to go. Yeah.

RTH: Number 1, what was your experience? And I would say that we're recording, but I would remind us that the recording belongs to you. And if you say something that you said, "Oh my God, I shouldn't have said that" then we'll erase the recording. So you always have 51 percent of the vote as to what happens to anything that we do with regard to this project.

Joe: OK, great. Thank you. Yeah, so shall I start by telling you the first beep?

RTH: Yes, what was in your experience at the moment of the first beep?

SAMPLE 1.1 DISCUSSION STARTS HERE

2:42 Joe: So the first beep, I was sitting in a coffee shop on my computer, and the beep went off just as I had started writing. Um, I was writing, I was working, and I had

just started writing, and I, I, I'd typed the word "we" and I was trying to think about what to write next. That, that was the moment of the beep.

RTH: Okay. And when you say "trying to think about what was coming next," what do you mean by that?

Joe: So I was constructing a sentence that was trying to convey some information about why we rest, like the evolution of rest, and I was trying to think about ... I mean I was trying to say, I was trying to say something along the lines of *we've evolved to rest for such and such a reason*, but I couldn't think of the words that I wanted to use. So I had just typed the word "we." And it was just there staring at me. And I just couldn't, and I was just watching the flashing I cursor, and I was just, I was sort of just in a daze, just watching that, trying to think, but no thoughts were really coming to mind, and the beeper went off in that moment.

4:12 RTH: And so your eyeballs are aimed at the cursor?

Joe: Yeah.

RTH: And do you see that in your experience? Or is that just a statement of physics? I'm just aiming in this direction and nothing's happening?

Joe: Yeah, no, I can see it in my experience. I'm sort of... The main thing that I'm focused on is the word "we."

RTH: "We" with the cursor after it? Or just "we"?

Joe: "We" with the cursor after it.

RTH: Okay. And then there's the intention to write a sentence, something like, "we will evolve the rest," or something that.

Joe: Yeah.

RTH: But, is, I should say: And is that intention in your experience, or is that just something which has been set up by the process? I'm, I'm, I'm in the process of doing this, at the moment of the beep I'm aimed at we and I'm waiting for this to happen?

Joe: So I think the intention is part of the experience, but there was also, there was also a slight feeling of frustration with that intention that was part of the experience, because I couldn't think of what I wanted to say. It was like I was... So the beep went off as I was ... My experience was seeing the word "we," and I was trying to grasp onto something, but I didn't know what I was trying to grasp onto;

I couldn't *get* to it. So there was intention in the experience, but I think was a frustration.

RTH: So a frustrated waiting for something to appear. Something like that?

Joe: Yeah. Yeah.

5:45 RTH: And is the frustration present to you? Or is that, looking back and saying *well it must have been frustrating because it wasn't happening*.

Joe: I think it was present, but it was quite, it was quite low level. It wasn't, it was present in the experience, but it wasn't *that much* of the experience, if that makes sense.

RTH: Okay. And in what way was it present?

Joe: Uh... It's a strange one, it felt like a shallow – a feeling of – It felt it was on the surface, not the – sort of – it felt like – I mean not the surface so much. It felt like, I mean, if you imagine my thoughts as a glass of water, it was sort of – it felt like there was a bit at the bottom. It felt like, it felt like something in my experience, my, my, my feeling at the time, but it was just a low level thing at the, at the bottom of what I was experiencing, if that makes sense.

RTH: And do you mean that metaphorically, or do you mean that as some kind of a descriptive of my experience, that this at the *bottom* of it?

Joe: Yeah, no i, for some reason it *did* feel it was at the bottom of some – like it was low, it was a low feeling, it was down somewhere. [gestures downwards] I was aware of it, but for some reason it felt low for some reason.

RTH: And low mentally, or low bodily, or low outside your body? Low out on the computer page? What do you mean by low?

Joe: I mean it felt like – I suppose I think it might have been linked to the, to the page, actually, because I was looking at the word "we," and then the cursor, and then there was just blank, there was just a blank page below it. And so it was almost as if the frustration was low because on the page below what I wanted, what I was writing, there was nothing. [RTH: Okay.] So I don't know for sure if I'm just thinking that back now, but I think it might, I think the reason it felt a low feeling of frustration might be linked to the fact that on the page below – the thing where I wanted to – the thing I wanted to get at in my mind was low on the page, if that makes sense.

8:32 RTH: Okay. So this is your first day, and the distinction between what's an experience and what is created by looking back is always an issue. And it's more an issue on, I would say, on the first day than in other days. We just have to get through that. So we are hearing everything you say with several grains of salt as to well how much of this is construction and how much is looking back. And that's not a criticism *of Joe*, that's thinking seriously what we're trying to do here. And we're recognising that we're taking a shot at it, and this the first shot, and sooner or later we might get better at it, or maybe not, but we'll see.

Joe: Okay.

RTH: So I think I'm good. And anybody else have any questions that they would like to ask about that?

9:28 CK: Is there anything else present at the moment of the beep, Joe?

Joe: I could hear the hissing of milk from the coffee machine being like heated up, which is a sound that's quite often present when I'm in a coffee shop, especially that coffee shop because it's always very busy. What else was present? I don't think there was anything else present that I was really aware of at the moment of the beep. The only auditory thing that I was aware of at the moment of the beep was the milk from the coffee machine, I think.

CK: And you had mentioned something like it's a busy coffee shop and you hear that typically when you're in there. At the moment of this particular beep, at the moment of beep 1, was this something that was directly present in your experience?

Joe: Yeah, it was. Yeah.

RTH: And would you say more present to you than some of these other aspects, seeing "we" or the low-level frustration?

Joe: No, I don't think so.

RTH: Could be I was distracted by the coffee, or that particular moment, and at this particular moment my experience had gone over to the coffee.

Joe: Yeah, I don't think it was any more present than the looking at the "we" and wondering what to write next and feeling a bit of frustration. I was just, I clocked it because at the moment of the beep, I was thinking about the snapshot of that experience, and the only auditory thing that I could hear was the hissing of the milk. But I think usually, because I'm so used to that usually I wouldn't maybe notice it as much.

RTH: So our object is not to have you do a catalogue of all your senses and say, “Well, I could see this,” and “I could hear that,” and “I could feel this,” and “I could ...” whatever. The object is to discover what had made its way *prior* to the beep, actually, one microsecond so it gets *pierced* by the beep.

Joe: Okay.

RTH: And the question is whether the coffee maker his had, had,...

12:02 Joe: Okay. Yeah, it definitely made its way into the moment of the beep.

12:02 Russ comments: For reasons stated at 8:32, one should be quite skeptical about whether the milk hiss was present at the moment of the beep. Actually, we should be skeptical about *all* the details of Joe’s description. This is his first sampling day, and DES generally discards first-day samples as being more about training than about data acquisition. This is not at all a criticism of Joe; it is simply the way the process has to go.

RTH: Okay. OK, then I’m good.

CK: All good? All right, so what, if anything, was in your experience at the moment of beep 2?

SAMPLE 1.2 DISCUSSION STARTS HERE

12:21 Joe: Um, So beep 2. was I think a bit dull really. So it was actually not that long after beep 1. I was still in the coffee shop; I was still on my computer working, and I had just typed the word *suprachiasmatic nucleus*, and I was wondering if I should even mention that word because I like the word, I like the word scientifically, but I was wondering if it’s too jargony and if it would just be too science-y and technical for the book. So I had written that word and I was wondering about whether I should even keep it in the book, and that’s when the beep happened.

CK: Okay. And by wondering: that could mean a lot of things, so how was that present to you?

Joe: It was just a kind of, just a curiosity about my readership and about whether they would think this is too jargony—he shouldn’t have mentioned this word, it’s too academic. Or I was also thinking it’s kind of a nice word, it’s kind of a pretty word, *suprachiasmatic nucleus*, and I was thinking some people might like to know that that’s a part of the brain that controls our circadian rhythm. So I was thinking, because I was writing about circadian rhythms and that’s a really important feature, and so I was thinking, well, people would like to know that. But the

wondering was mainly about that there was also maybe a bit of anxiety in the wondering about that people would think it's too academic and that I shouldn't have used the word.

CK: So for the past minute or so you mentioned maybe like three separate things: like a curiosity of your readership and what they might think; you are thinking, that this can be an important word, so maybe that was something good; but maybe a bit of anxiety on this. And so those are three pretty distinct, pretty different experiential things, and so is that to say that there are these three things that are all directly present and I'm calling this wondering? Or is, is...

15:22 Joe: Yes. I think the main thing that was present was the wondering in relation to think, me thinking it was too academic that I shouldn't include it. The beep went off as I was essentially looking at the word, and I was thinking, wondering even, *is that too academic?* And I think, as I was wondering that, my feeling was that *it is*, and I think that's essentially that that was – that was the moment that the beep penetrated. I think, I feel like that was the main moment that the beep penetrated.

CK: So sometimes you like to use a visual to talk about the moment of the beep. So what I'm gathering is it's like, so this time marching on this way, this the leading edge of the beep when you turn the beeper off, right. [holds up a page, runs his finger before it] What I gather from what you're saying now is you're in the coffee shop, you're working on the things about circadian rhythms, you had typed out *superchiasmatic nucleus*, you're wondering if this is something that you should use in the book, [runs his finger up the side of the page] and at the leading edge of the beep, right when the beep goes off, I take you to be saying that you've already reached the end of that wondering to say that this is maybe not good, or that I shouldn't leave it in. And so the question is here – and that's a question, so the question is: What's present in your experience right *there*, [points to just before the edge of the paper] right a microsecond just before the beep interrupts you?

Joe: So at that moment I was staring at the word itself and I was still wondering whether or not I should include it. That wondering of whether or not I should include it lasted at least a few seconds. And I was still in that moment of just staring at it and wondering should I include that at that moment.

CK: So the wondering is here, and the other stuff, like the figuring if that I shouldn't leave it in is somewhere after.

Joe: Yeah, yeah, that's somewhere afterwards. The main feeling and the one that was at that exact moment of the beep was when I was just staring at it and wondering

whether it was too academic, and I should... wondering if it was too academic, basically.

RTH: And are there any words involved in that wondering, like “academic,” or “jargon,” or whatever?

Joe: Yeah, the word “dense.” The word “dense” came to my mind as well for some reason.

RTH: And came to my mind now, or came to my mind caught in flight by the leading edge of the beep?

18:43 Joe: It was caught in flight, that I remember that word, yeah, specifically, being caught in flight. It was, yeah, *jargony* and *dense* were the words that were present in my mind at the moment while I was wondering.

RTH: And how is that word present to you, *dense*?

19:15 Joe: The strange thing is – I don’t know, maybe it isn’t strange, I saw the word *jargony* and *dense*, I actually *saw* those words in my mind’s eye almost like they were typed out somewhere. I didn’t sort of *feel* the words, I just – or think them so much, I just *saw* them in my mind’s eye, if that makes sense.

RTH: And by saw them do you mean in a visual sense? What would they look like, if so? What did you see?

Joe: They looked like they were on a white page.

RTH: Black on a white page?

Joe: Just black on a white page with nothing else. Like I didn’t, I didn’t see them in a potential review, let’s say. They were just like on their own on a blank white page. But also, yes, they were sort of like above the screen as well. So I had the screen in front of me, and I wondered – I had the moment of wondering which had those words within it, and then it’s those, I could see those words on a white page that was –

20:42 RTH: And could you tell me again exactly what you see? You see the words on a white page, what ...

Joe: So what I could see in the moment itself, all I could physically see, was my computer screen with the word *superchiasmatic nucleus*.

RTH: Okay. And that's out of your real eyes. Then there's your imaginary eyes or whatever.

Joe: Yeah, and my imaginary eyes, as I'm wondering about it with my imaginary eyes I can see a blank white, a blank white piece of paper and it's just got the word *dense* on it, and then – or *jargon*, but they're on their own on the page.

RTH: Dense *or* jargon, or dense *and* jargon? One at a time? Both at the same time?

Joe: I think it was one at a time. They weren't next to each other, they were both on their own, on their own sheet of paper but they weren't next to each other.

RTH: Okay. And at the moment of the beep am I seeing one of these rather than the other one, at the very leading edge of the beep?

Joe: It's hard to say exactly which one I saw at the moment of the beep; they were both present. It was almost like they were both there but in very quick succession. It was just a white page and then the word *dense* and *jargon* almost flipping very quickly back and forth on the page.

RTH: And do you see the page as well? Or by page do you mean just a white screen that I don't really see the edges of it or whatever?

Joe: The page was... It wasn't a screen, it was definitely a white page, but it didn't really have a background, like it wasn't on anything. And it felt separate from the screen itself, almost like it was off to the right. It was definitely off to the right, strangely. I mean it was very quick, again, it was at the moment of the beep, but again, it was sort of a, it was almost a flashing of the words on a white page just up and to the right of the computer screen.

RTH: And are the words *dense* and *jargony*? Or *dense* and *jargon*? Or I'm not sure?

Joe: It was *dense* and *jargony*.

RTH: Mm-mm. And are you saying that they alternated because you have a sense of alternation, or because well, *I don't know how that could possibly be that I can't tell which one is there, therefore they must have been alternating?*

23:42 Joe: Um... It was more they were alternating because I didn't see them next to each other, or they weren't present in my mind at the same time, it was I would just see ... It was just one on the white, on the white page, and then another immediately afterwards, almost like a millisecond afterwards. It was like as I was wondering and thinking, and those two words came to mind, the way they

appeared in my mind was it was in that visual way of just one after the other, extremely quickly, but on a white page. But yeah, sorry, it's difficult to explain.

24:38 RTH: Okay. So this our first crack at this, so everything is difficult to explain, but that's why we do this more than once. Because as a matter of fact, we actually, as a general rule, throw out the first day's samples, which is not to say we think you're doing a bad job, it's just that we expect that, well, all these things are sort of surprising, and people make up stuff and they don't realise when they're making up stuff, and they're trying to fill in the blanks, and that's just the way it is. And so in order to get to the second day, you have to do the first day, but the first day is problematic.

So what I'm gathering you to be saying is that, well, they're what I'm *thinking*. And at the same time as I'm thinking, I'm seeing these words. And the words maybe are one after another, and maybe they're alternating, and maybe I see them both at the same time in two different spaces, or something, like I can see them about there. We haven't said anything about the way the words look. Are they printed or handwritten? Or scrawled, or ...?

Joe: No, they're printed. They're printed as they would be in the same way that the words on my computer screen were, [RTH: Okay.] so even the same font and the same size. It was almost like because I was just so focused on my computer screen and the words that that's how they then appeared in the same format.

RTH: Okay. And do those words seem like part of the thinking? Or do they seem like just illustrations, accompaniments, or simultaneously happenings. I'm trying to decide whether I like this word, whether ... about my readership, all that stuff, and I guess that gets illustrated along the way by the words?

Joe: Yeah, it was sort of like, it was simultaneous with the thinking, I think. Because the moment was me wondering about it being too, too academic a word that I should ... you know, me wondering whether or not I should include this. And they were kind of, they were kind of auxiliary to that, they kind of accompanied that thought. They were there because it was almost like it was another voice saying to me "*Dense, jargony*, this is why you should be thinking this."

RTH: Okay. So what I'm gathering is that the thought is *not* something like, "Are these two dense or jargony?" The thought is, "Are these two academic?" And then simultaneously that I'm seeing this *dense* and *jargony* display.

Joe: Yeah. Yeah.

RTH: No, I think I'm good.

27:32 CK: Before I move on to next beep, one question I did have is you were saying that your eyeballs were pointed, or were looking at the word itself, Joe, right? And so is that directly present at the moment?

Joe: Yeah, it was, but it wasn't as present as it would be if I wasn't wondering those thoughts. So it was present, but because I was thinking the thoughts about the – I was doing the wondering about whether it was too academic, and the words *dense* and *jargony* then appeared in my mind's eye on the page to the right. So I was staring at the word *suprachiasmatic nucleus*, but I wasn't as aware of those words as I would have been if I wasn't thinking the things I was thinking at that time, if that makes sense.

CK: And so is that just to say that the moment of the beep the thing or things that were more prominent in my experience was the wondering, and the *jargony* and *dense*? And simultaneously I'm also seeing the word, but that's just less prominent in my experience. [Joe: Yeah.] Or is that totally context? Like that's what I was doing, my real eyeballs, as a fact to the universe, my eyes are pointed at those words, but at the moment of the beep it's really just the wondering and words, the innerly seen words?

Joe: Yeah. Yeah, it was that. It was, like you said, my eyeballs, I was staring at them, they were the thing I could see, but the main thing in the experience was the wondering, and the mental image of those words *dense* and *jargony* on the, weirdly on the white page off to the right.

CK: Mm-mm. Then I think I'm good.

RTH: So I would like to add to that last line of questioning. Just because your eyeballs are aimed at something doesn't mean that that has to be in your experience, [Joe: Okay.] any more than like right now I'm gathering that you have sensations coming from your backside or whatever, and those are exciting your neurons or whatever, and you, my guess is, haven't been paying attention to that *at all* since I have – until I called your attention to them. And the same is true in the visual system. So just because your eyeballs are into something doesn't have to mean that you're in some way experiencing that.

Joe: Okay. Okay.

RTH: OK, onto number three, Amber.

SAMPLE 1.3 DISCUSSION STARTS HERE

30:37 AG: Yep. What, if anything, was in your experience at the moment of beep 3?

30:40 Joe: So at the moment of beep 3, I was at home, I was sat at my desk, and the beep went off at the moment I was actually distracted by my cat that was on the desk next to my computer. And I was staring at my cat, and I was thinking [laughs], I was thinking his spots have got bigger. That was the moment of the beep.

AG: And how is that present to you?

Joe: So –

31:29 AG: Like just the thinking portion.

31:29 Russ comments: That is a risky DES question because the word *thinking* is highly problematic in DES. *Thinking* when used as a self-description can refer to any of a large variety of experiences, including feeling, sensory awareness, visual imagery, inner speech, and so on. Hurlburt has noticed that *thinking* as a self-description refers to whatever form of experience is most frequent for the individual. However, *thinking* when stated *by someone else* generally suggests its cognitive (dictionary) usage. So AG's question may lean the conversation in an externally suggested cognitive direction.

Hopefully, Joe will understand her usage as mirroring his own use, and will describe his experience at the moment of the beep, whatever that was. But if he describes a cognitive experience, then we will have trouble disentangling his experience from AG's suggestion.

Joe: So it was present in, it was present in, because I was looking primarily at one of his brown spots. He's like, he's this chocolate spotted tabby cat, and he's got lots of brown spots, but he's still a kitten, so he's still quite small. We've only had him a month or so, and he ... At the moment of the beep I was looking at, there was one particular brown spot just on his belly, and it was present in that I was looking at it and thinking it had expanded around the edges. So I was thinking it looked bigger, but it was also, it was kind of very quick. It was more, it was also just a feeling, an instant feeling like "That's bigger."

32:40 AG: And is it with those words "that's bigger," or is it, that at the moment I've got to explain it to us I've got to use "that's bigger"?

32:40 Russ comments: We are falling into AG's cognitive trap (see the comment at 31:29).

Joe: The word "bigger" wasn't really present in my experience, it was more just an observation. I was staring at him, and the spot looked bigger, but I didn't think, I didn't have the script in my head "that's bigger." It was just, just sort of, just it was just the awareness that it was bigger just hit me.

AG: Okay. Oh, Doctor Hurlburt, were you going to...?

33:35 RTH: Well I was going to ask whether ... It seems like, I could understand what you're saying in a couple of different ways. One is that I'm looking at the spot, and in the *looking at* it, that the spot *looks*, in my perceptual apparatus, bigger than it did before, and I'm reporting that as being, "I was thinking it was bigger." Or I could say, well, I've got my perceptual apparatus, I'm seeing the spot, and then there's some – on top of that, not perceptual, but more analytical or cognitive or something – there is some kind of a recognition that that's bigger.

33:35 Russ comments: This is RTH's attempt to rebalance the playing field away from emphasizing the cognitive. (See the comment at 31:29.)

34:15 Joe: Mm. [musingly] It was more a perceptual thing than a visual thing. It was also that there was a lot of sunlight coming through the – because the desk is right in front of this window that gets flooded with sunlight, so my whole desk was covered in sunlight, and the cat was covered in sunlight, and strangely it was more a feeling, more of a feeling than a purely visual thing. It was quite a calm feeling as well because it was just a nice part of the day where there was loads of sun coming in, and he was just resting on the desk with his belly exposed, and all his spots were out, and so I was just staring at him. And that moment was – I just sensed that – it was kind of a sense that his spots, his spots were bigger because that one particular spot looked bigger, if that makes sense.

34:15 Russ comments: If I had to guess, I would guess that Joe's experience at the moment of the beep was what DES calls *sensory awareness*: taking in some sensory characteristic for its own sake, not for any instrumental significance. But I *do not* have to guess; and in fact a main object of DES is to *avoid* guessing (or interpreting, or inferring, or deducing, etc.). The object is to help get us and Joe into a position where he can describe his experience for us in a way that *does not require us* to guess or otherwise analyze. That is one of the reasons that DES is fundamentally an iterative process.

Hurlburt, R. T., Heavey, C. L., & Bensaheb, A. (2009). Sensory awareness. *Journal of Consciousness Studies*, 16 (10-12), 231-25.

Hurlburt, R. T. (2009). Iteratively apprehending pristine experience. *Journal of Consciousness Studies*, 16(10-12), 156-188.

35:29 RTH: And is this sense, or feeling, or whatever you want to call it, that the spot's bigger, is that in the same realm as in the previous beep, "Well, this is too jargony"? Obviously the content, the topic is different, but I'm wondering whether the process, "Well, this jargony, this is too academic," whether that seems more or less the same – more, or less, the same as "Well this spot's bigger."

Joe: Yeah, that's a really good question. I don't think it was in the same realm, but it felt like a realm not too dissimilar, if that makes sense. It felt, again, it was a sort

of there wasn't anything, there wasn't a – again, there wasn't the word *bigger* in my head at the moment, and I wasn't actively thinking at that moment, *Oh, his spots are bigger, his spot is bigger*. It was more like it was just a very quick moment of awareness, and it was sort of ... It wasn't as separate from me as the *dense jargony* beep. The dense jargony beep felt there was actually a printed word on a page that was separate from me. This didn't feel separate from me. At that very moment it was all I was thinking, and again it was more of a *feeling*. It was sort of, it was just a feeling that it didn't feel separate from me. It was almost I just existed in that momentary feeling of the *spot has expanded*, if that makes sense.

37:26 RTH: Okay. So I guess what I would, I would say is that thinking doesn't involve words necessarily, and so there wasn't the word academic – too academic – in the previous thought, even though I thought we'd established that I was thinking something like, *Well, maybe that's too academic, or I'm wondering whether that's too academic*. The word academic wasn't there, and the words *jargony* and *dense* weren't, as I understood it in the previous beep, really part of the thought. They were more illustrative, or accompaniment.

Joe: Yeah.

RTH: Accompaniment or something like that. *And* I think you said about the previous beep, that that was a feeling too, it was a feeling like, *Well, it was too academic*.

Joe: Mm.

RTH: So all these things are really what we're trying to tease apart here. And the object of the first day is to call our attention to these things, go flipping through our experience, and they're sort of cognitive sometimes, and sort of feelings sometimes, and sort of visual sometimes, and, and any of those things is OK with us. You have to learn whether you can trust us, or whether you can say this, or we're going to be shocked, or surprised, or judgemental or whatever. All, all this stuff is part of what the first day choreography, or the first day negotiation, I guess you could call it, we're trying to negotiate what we can talk about safely and freely. *And would these guys really be interested in the sunlight on my cat?!* Or that's ...

Joe: Yeah.

RTH: ...that's what we have to figure out *together*.

Joe: Yeah.

RTH: ...what the... And so I'm not *at all* trying to say this is the same as that, but I'm asking *whether* it's the same to keep our focus on what the experience was, so we're trying to learn how to talk about it, basically, starting from pretty close to scratch. We don't have a, we don't really have a vocabulary; you don't necessarily have *any* practice *at all* in talking about this kind of stuff.

Joe: Yeah, it's true. It's, yeah, it's strange. Yeah, it's difficult to explain some of the things, but as you said, I suppose it's difficult. I suppose we're finding the vocabulary as we go along almost. I don't know.

RTH: What I would say is that I think, *I think*, a primary reason that people don't do the stuff that we're doing, what we call Descriptive Experience Sampling, one of the main reasons, if not *the* main reason, is that the first interview is very difficult.

Joe: Mm.

RTH: And I think people just can't do it. There's too much ambiguity for people, and too much feeling like, *I don't really know what I'm talking about*. And nobody finds that particularly pleasant, and so everybody (I think) sort of avoids it.

Joe: Yeah. It's true. It feels like, yeah, I almost think that, yeah, like what you just said, it's almost like people feel constrained by certain paradigms and ways of thinking about things. But then when you test those boundaries, which is what essentially we're doing, it almost feels uncomfortable. You don't, you're sort of swimming in the sea of the unknown.

RTH: Yes, and you're absolutely correct to point out that it's worse than swimming in the sea of the unknown, it's swimming in the sea of preconceptions about what you *think* is known, and half (or more) of those are probably wrong.

Joe: Yeah.

41:23 RTH: And so you've got to bump up against not only don't I know, but *I thought I knew, and I was wrong about that*, and that's not particularly pleasant for people.

Joe: Yeah. Yeah, that's true.

RTH: So the first day is full of this, "Well, I don't really know what the heck I'm talking about," and "I don't know what the heck you want to find out about," and "I don't know how to say what it is." "I don't know how to put words in it."

Joe: Mm.

RTH: Well, we might get better at that. And what I *don't* want us to do is to fall into a trap and say, "Well, these are the words that Hurlburt wants to hear, I'm going to use *those* words." That's *not* the goal. The goal is that we learn how to talk about Joe's experience in a way that *we* can understand what he's saying and that *he* feels like it's faithful to his experience.

Joe: Mm.

RTH: And that requires some wading into waters that we really don't know what we're talking about.

Joe: Yeah.

RTH: So shall we go onto beep number 3? 4? Beep number 4?

Joe: Yeah.

RTH: Anybody else want to ask any more before...?

42:41 CK: I would add, I have one thing just to add, and I would say, Joe, I think it's not only is it not, y'now, you telling us words you think that we want to hear, but even the filling in of experience, right. What we would like to do as much as possible is to talk just about whatever experience was present back when you wore the beeper, y'now, when the third beep went off at 12:03 or whatever. We want to try to be as faithful to that experience as possible, right. We also don't want you to be retrospecting on it saying, "Well, they're asking me this question so I *have* to tell them something," right. Like, "I don't know" is a perfectly acceptable answer. That's the limit that we reach, right.

Joe: Oh, Okay. Yeah.

CK: Just because we're asking the question doesn't mean that you have to answer it, is what I'm trying to say, I guess.

Joe: Okay. That's good to know. Thanks Cody.

43:29 AG: And I guess before we go on to the next beep, is there anything else in your experience at the moment?

Joe: No, no, not at that moment.

AG: Okay.

SAMPLE 1.4 DISCUSSION STARTS HERE

43:43 Joe: Yeah, so the moment of beep 4, so I was walking along a road in my neighbourhood, the road I actually live on, and I was walking along the pavement and the beep went off at the moment that I had looked up and to the left, and I was looking at the branches of a tree. And I was looking at the leaves, and I was just looking at the leaves and they were very green. And I sort of held my gaze there. My gaze was there for a few seconds, and the moment a beep came whilst my gaze was on the leaves. Um, I don't know why I looked up into the left at the tree, but I just did.

43:43 Russ comments: Recall that at 34:15 I speculated that sample 1.3 was an instance of sensory awareness. Here, I note that Joe's "I was just looking at the leaves and they were very green. And I sort of held my gaze there" is likely another instance of a visual sensory awareness, this time of the color green.

44:44 RTH: So is the center of your experience the looking up to the left, or the leaves, or the branches, or the green of the leaves, or ...?

44:44 Russ comments: But note that RTH does *not* zero in on the color, offering it as only one possibility out of three.

44:59 Joe: The center of the experience is the leaves and the branches in front of a blue sky.

44:59 Russ comments: Note that Joe does *not* mention the color green, but he suggests that color important (noticing the blue sky). RTH knows from long DES experience that people are often somewhat shy or reluctant to describe sensory awareness; that is, it is likely that the color green *is* an important part (perhaps the most important part) of Joe's experience at this beep. RTH's task will be to keep the *possibility* of green in play while not *suggesting* that green is the dominant aspect. You can judge for yourself whether he is successful in that attempt.

RTH: And is the color sort of central to this, the green of the leaves and the blue of the sky? Green against blue? Is that ...?

Joe: Yeah, the green was ... I was noticing the green more than the blue and the branches. And there was a calm, happy feeling with that observation as well. I was, I was glad to be noticing the green of the leaves.

RTH: Okay. And so what I guess I'm gathering is that the centrality of this experience, the kernel of this experience, is the green of the leaves.

Joe: Yeah.

RTH: Not so much the shape of the leaves or perhaps the leaves against the branches, but the green? Is that right?

46:01 Joe: Yeah, the green as that was the main thing. Yeah, that was the main thing. I think there was a feeling of abundance as well. It was quite a dense tree, but I think that came after the moment of the beep.

46:01 Russ comments: Perhaps (a) RTH's antennae were correct—this sample was actually about the green as a sensory awareness; or (b) RTH has unduly influenced the conversation in the direction of green. There is no necessity of sorting that out here—the iterative process will reveal on subsequent sampling days whether color or other visual aspects are important for Joe. Here we have cultivated the field, so to speak: we have by word and deed suggested that it is okay to talk about sensory aspects.

RTH: Okay. And at the moment of the beep, there... I am calm, I guess I would say, and is that part of my experience or is that...

Joe: Yeah.

RTH: ... a fact? So there's a lot of things that are in my world at that time. I'm walking, I'm looking up, I'm looking to the left, I see the branches, I see the leaves, the sky is blue, all those things. But of those, the most central, I'm gathering, is the green.

Joe: Yeah. Yea. That's definitely the most central. But there was also, at that moment, a distinct feeling of calm.

RTH: OK, and tell me about that. So at the moment of the beep, what...?

Joe: It was a feeling of calm, but also gladness. It was a nice feeling. I think it was because I'd been cooped up in my flat working for a long time and it was nice to be outside, and the weather was actually ... It was sunny, so even though it's cold here, it was sunny, and so it was just a calm, glad feeling that accompanied the greenness of the leaves.

RTH: And do you experience the calm and the gladness? I guess, well, first of all, do they seem one thing, calm gladness? Or I feel calm *and* I feel glad separately?

Joe: It was they felt separate, they weren't the same thing. They definitely felt, they definitely felt like two separate feelings.

RTH: And how does each of these present itself to you? It's a bodily thing, mental thing, out there in the leaves thing?

48:07 Joe: The calmness felt a bodily thing, just my body felt very relaxed in that moment. But the gladness was more of a mental thing, I think.

RTH: And are those equally strong to you? Equally calm and equally glad? So we could sometimes divide things up. So we've got, there's, I guess, three-ish aspects of your experience, the greenness, the calmness, and the gladness.

Joe: I'm not sure. I'm not sure, I'm not sure I know how much they were divided. I suppose there was ... I'm not sure I know the answer to that. It's possible that it was more of a bodily sense of calm than a mental sense of gladness because I wasn't really thinking anything, so it was more a feeling, and the feeling that predominated was calm. But again, but both those, both the feeling of calm and the sort of mental sense of gladness, they were still both secondary to the greenness of the leaves. That was the main thing in my experience at the time.

RTH: So 60—30—10, or 80—15—5 or ... And I don't really care about the numbers, I just ...

Joe: I mean, probably, yeah, the green was probably more like 80. The greenness of the leaves was definitely the main thing in my experience. But then those two other feelings were just secondary to that.

49:59 RTH: Okay. And so I would, as far as insight into the process, the numbers don't matter to me at all, but invoking the numbers makes it easy for you to say what seems like more, more directly just exactly how big "more" was. I mean "more" could be 51—49, but you're saying no, it's 80—20. That's a long way away from 51—49.

49:59 Russ comments: Asking about the numbers is a kind of DES jujitsu. The aim of DES is to develop in Joe the skill of noticing characteristics of his own inner experience, and asking him to quantify some aspect is not so much that we are interested in a quantity (even in the *relative* quantity) but because inquiring about the quantity forces (in a jujitsu kind of way) Joe to examine his own inner experience.

Joe: Joe.

RTH: And that gets conveyed by the numbers. Or maybe not *by* the numbers, but the numbers allow that to be conveyed to us what you mean by "more." Because every word that you use, that anybody uses really, is sort of ambiguous. We can nail down what the greenness being more present is a *lot* more present, so 80 to 10 and 10, or 80 to 15 and 5, or something.

Joe: Yeah. It was almost like the gladness was directly linked to the color of the – to the greenness of the leaves as well. It was, y’know, nice to see, to spend, y’know, 80 percent or so of that experience just observing the greenness of the leaves. And the gladness almost ... I mean it’s difficult to know exactly if this is retrospective, y’know, construction on my part, but it was almost like I was glad to ... that I could just escape into the greenness of the leaves. Because in that moment, y’know, so much of my momentary experience was the greenness of the leaves. And I think the gladness and even the calmness was linked to that in the sense that I could sort of just escape into just ... It’s like, it’s like I wasn’t even present anymore, it was just, there were just the greenness of the leaves. I didn’t have to think or worry about anything else. And it was almost a form of escapism.

RTH: Okay. And I’m gathering that the visual sense is predominantly, or maybe even entirely, into the *greenness* of the leaves, not so much the leafness of the green, or the branchness of the leaves, but the green. This is about *green*, is that right? I don’t want to talk you into it, or ...

Joe: Yeah. Yeah. It was definitely the green was the thing I was experiencing the most because it was a very bright green that was very distinct and clear against a blue sky. But it wasn’t like I was focusing *so* much on the green that I was ignoring the shape. Like, I was also aware of the *shape* of them and that they were leaves, that it’s I’m not just looking at ... I’m not just losing myself in a green object; these are ... I was noticing their shape as well and that they were leaves.

RTH: Okay.

Joe: Yeah.

RTH: No, I think I’m good.

CK: Me too.

53:19 RTH: So it’s 8:54 here, which must be in 4:54 there. Do we want to take a look at another beep, or do we think we’re close to an hour and we should ...?

Joe: I’m happy to keep going if you guys are.

RTH: Okay. Let’s do one more.

AG: Dr. Hurlburt, I have to get going because I have something at nine. But it was nice to work with you, Joe.

Joe: Yeah, you too Amber.

AG: Thank you.

Joe: Thanks so much. Bye.

AG: Bye.

RTH: See you later, Amber.

CK: Bye, Amber.

RTH: OK, Cody, number 5, I guess it's going to be.

CK: Is that ... Oh yeah, beep 5.

SAMPLE 1.5 DISCUSSION STARTS HERE

53:58 Joe: Yeah. So beep 5. Again it was fairly close to beep 4. Um, so I was still walking along the road. I was on a different road, but one very close to it. And at this moment of the beep I was actually, I was just staring down at the pavement in front of me, and I was, but I was worrying. And I was worrying about a work deadline that I have and, yeah, it was kind of an unpleasant feeling really. I was just walking along, looking at the pavement, and a *feeling* of worry had basically entered my experience at that, at that point because it was, just before the feeling of worry ... So the moment of the beep was the *feeling* of worry as I was staring at the pavement, but before that I had been *thinking* do I have time this weekend to rest or do I need to work maybe Saturday, or half a day, or – because I have a lot of work to do, and I have a deadline in a month. And so I was trying to figure that out, and then, and then, and then after that there was a feeling of worry, and the beep went off as I was feeling, as I was worrying about it.

CK: Okay. You might already guess what I'm going to ask, but how is that present to you at the moment?

55:45 Joe: It definitely felt quite bodily, it was a feeling very much in my chest and stomach, almost as if I was falling. Like a kind of, like a kind of nervous sense of falling. Just, yeah, like a really, it was an unpleasant feeling, but it was definitely a *bodily* sensation, and it was primarily located in my chest and stomach, and it was, it felt a bit like falling.

CK: And I can imagine falling might mean y'know there's emotion, it might mean like a bottoming out. What do you mean by falling?

Joe: I mean actually physically falling. So it felt like if you removed the pavement from me at that moment and I suddenly fell, I imagine that it would be a similar feeling. It was like I was sort of falling forward. It might be linked to the fact that visually I was just staring at the pavement at the time, but the feeling itself was, it was a physical feeling of falling. Yeah, that I suppose it was wrapped up with anxiety, but sort of not falling like too far, if that makes sense. It didn't feel the sense of falling that you get if you jump off a building or out of an aeroplane, it felt quite a shallow sense of falling, as in I wouldn't fall that far, but it still felt I was falling.

57:57 CK: So this is, go ahead.

RTH: So this is the feeling of falling, not the feeling that would go along with a fall. This is actually the feeling of a physically falling, even though I'm obviously not falling.

Joe: Yeah, it was just the feeling of falling even though I wasn't falling.

RTH: Okay.

CK: And is there... I take you to be seeing, Joe, so this a question: is it I'm falling, I'm walking like this, right, so am I falling forward in that way, or am I falling down and forward actually too, or just falling straight down?

Joe: No, no, the first one you had, like forward and down. [gestures] Almost as if I was walking and I fell forward, flat on my face, that was the feeling. It wasn't like I was falling completely vertically through the floor, it was just like I was actually falling forward flat onto like, on my face.

CK: And you had said this mostly in your chest and stomach, so is that to say the trunk of my body? I feel the trunk of my body falling forward or my whole body?

Joe: Yeah, no, yeah, it was mainly yeah in the chest and stomach area. But then it was... it's a strange feeling because I was aware that I physically wasn't actually falling forward, but the feeling itself, was just, it was a very emotional state. So it almost, I don't know, I sort of, it felt just like my sense of *being* was falling and there's nothing I could do about it, if that makes sense. It was, it was a physical feeling of falling, but falling forward, but it was still a bit different from what, if I was actually falling forward. I was *aware* that it was a different feeling than if I was actually physically falling forward. It was linked but it was still a bit of a different feeling, if that makes sense. I was sort of... Yeah, I don't know, because I suppose it's an anxiety-linked feeling.

RTH: So that was the question I was going to ask. So this is anxiety and worry. And what I would like to know is, do I feel anxious and worried, *and* I feel this bodily

falling forwards? Or do I feel the bodily falling forwards and that is how this anxiety or worry is presenting itself to me at this moment?

1:01:02 Joe: So I feel that at the moment it was both. I was feeling anxious and worried, and then the anxiety and worry – it was almost like in that moment it had manifested itself as a feeling of falling forward. And so, yeah, because there was a building as well. There was a sense of building. So before the actual moment of the beep I was feeling worried and anxious, but it was at the moment of the beep that I had the bodily sensation of, of falling forward. And I think that's because my worry and anxiety had basically gone up, or peaked. It had definitely gone up from what it was before. So that's why, that's at the moment of the beep there was a physical sensation alongside it.

RTH: Okay. Well I think we should call this a day. We've been at this now for over an hour and I think an hour is a good stopping place generally, or before.

Joe: Yeah.

AFTER SAMPLING

1:02:19 RTH: So I would say a couple things. One is that you're doing a great job, that this the kind of thing that we do, and you're doing it right, I guess I would say. The object of the first day, and maybe I've said this a little bit before, but the object of the first day is *not* to say things actually correctly. The object of the first day is to wade into the waters of what describing experience would be like. And so the *next* time what I would like us to do is – assuming that we're going to do a next time – but the next time what I would like us to do is to sort of forget what we've done here. Our technical term for that is to *bracket* that away. So what I *don't* want us to do is to fall into the trap of *well we talked about this on the first day, I've got to find more like that* in my next day's sampling.

Because today might have been, y'know, a one-off day, it might have been an unusual day, or it might have been this the way it's always going to be; we're going to have some greenness and some fallingness, or whatever, and all of our samples that might be. Or it might be that we'll never see that again. And so what I would us to do is not to take anything that we've said today too seriously, and then next time we can focus on whatever the beeper happens to catch the next time around. And if that's *similar* to today, fine, and if it's *different* from today, that's fine too.

1:02:19 Russ comments: Let's avoid the trap of making too much of the first attempt.

1:03:48 Joe: Okay. Yeah, that's good to know, because yeah, I suppose like lots of people there was a feeling – I was looking through the notes, so after I'd got all the beeps, there was a slight feeling like, "Oh some of these are quite dull," but I

suppose it's good to, as you said, just capture, capture me in the wild, so to speak, as opposed to almost trying to hunt around for – do you know what I mean – for certain experiences. Or trying to tailor it in a way where you get *different* experiences. So it doesn't even matter if a lot of the moments of the beeps are y'know me working in a coffee shop, or walking down the street or anything like that basically.

1:03:48 Russ comments: Experience is not tied to current activity or situation.

RTH: Well, what we find is that most of the time the randomness of the beeper takes care of that for us. Every now and then it gets to a place like if we had two or three sessions of all you were ever doing is working in a coffee shop, then maybe it would be a good idea to wear the beeper somewhere else. But y'know, the beeps come far enough apart that usually that works itself out.

Joe: Should I, like,... Yeah, so in order for variety of experience, do you ever tell people to maybe do it at certain times of the day instead of others?

1:05:21 RTH: Sometimes. What I would say is that that generally comes out of a mutual interest. When you say *do we tell people*, I think of you as being a primary investigator as well as the subject of the investigation in this situation. And so you might think, "Well those were all in the middle of the day, maybe it would be interesting to see what it would be like in the evening" or whatever. That would be a natural thing for you to be interested in. And...

1:05:21 Russ comments: DES investigations are truly collaborative.

Joe: Mm. Yeah, I'm so curious now about ... Because that was between... Because today's beeps, that was between 10 and two o'clock, so yeah, late morning, early afternoon. And I was thinking afterwards, yeah, it would be fascinating to try it like in the evening, or maybe on a weekend when I'm not sitting in a coffee shop for so long, or I'm working.

RTH: So try it in the weekend, or in the evening. And I totally agree with that, it would be interesting, and we might find it's the same kind of a thing, or we might find it's entirely different.

CK: One thing I think that works to our advantage is with experience, we find that it's very rarely tied, I would say to our ... I don't want to say *very rarely*, but experience works with a mind of its own, right. You can be at a coffee shop all day, you could collect 10 beeps, you could collect 10 days of sampling while sitting at a coffee shop, but your *experience* at each of those moments are probably going to be quite different, right. It might be tied to what you're doing, it might be elsewhere entirely, right.

Joe: Yeah, that's so true. Yeah, I didn't think about that. That's so true. Yeah, I suppose it's because we don't think about our momentary experiences enough to realise that not only are they really extraordinary, but as you said, they're really various. There's so many of them, they're so different, they're so ... Yeah, people aren't mining it enough to realise actually even if you're doing the same thing, you could be having a totally different experience moment to moment. Yeah.

RTH: So shall we do this again?

Joe: Yeah, absolutely.

RTH: And if so when?

THEY SET A DATE FOR THE NEXT MEETING

1:07:50 Joe: Yeah. So let me try to think. So yeah, I mean I'm pretty flexible. Is there an upcoming day? Yeah, I mean we could do ...

RTH: So the rest of this week is not good for me.

Joe: Okay.

RTH: But next week. Next week is good except for Wednesday and Friday.

Joe: So ...

CK: And likewise, those days work, so like Monday, Tuesday or Thursday, they all work fine for me.

Joe: Yeah. Yeah, I'm good next week apart from Wednesday, so ...

RTH: How about Monday?

Joe: Yeah.

RTH: That's Monday the 13th.

Joe: Yeah, that sounds good. Monday the 13th. And shall we ...

RTH: And that way you could wear the beeper either on Monday or on Sunday, if you wanted to do it on a Sunday.

Joe: Yeah, I think I might wear it on Sunday, because I won't ... Yeah, I think it would be interesting because that's a day when I try and mostly *don't* work, so I'm doing lots of other things. So I feel like the momentary experiences could be quite interesting on that day. So if I collect it on Sunday then we could discuss it on Monday, that would be great.

RTH: Yeah. Sure.

Joe: Yeah.

RTH: And I would say one more thing about what's interesting and what's not interesting, you said along the way today, "Well this dull" or whatever. For us it's rarely dull, nothing is ... I didn't find any of today's beeps dull. And the *reason* for that is, I think, that *for you*, well this the thing that you do, and so one more time of it is not very interesting for you. But *for us*, this is one more thing that Joe does. It's not something that Russ does or what Cody does, so to get a glimpse into what Joe is like when he's walking down the street, or whatever, is different from what Russ is like when he's walking down the street.

Joe: Yeah. It's so true.

RTH: And so what might seem dull to you about you is not likely to be dull for us.

1:10:09 Joe: Yeah, that's good to know. And yeah, it is so true, isn't it. I suppose because you guys will know this as well, when you're writing as well, you are living inside your own head so much, [laughs] you don't realise actually a lot of the stuff you do is not dull. It's just because you are living inside your own head. In terms of the time on Monday, is this time good for you guys? Or we can do it later, because I understand it's quite early for you guys.

1:10:09 Russ comments: They compare calendars.

1:11:08 RTH: Sounds like a plan. So Cody will send you an email on Sunday morning to remind you...

CK: Your Sunday morning, Joe.

Joe: Yeah. Yeah. Okay. That sounds good. Thanks so much for today, guys.

RTH: You're welcome. And I will send a link to the video, which you can either watch or not—I'm not suggesting that you watch the video. You can do with it whatever you want. I will send it and then you...

Joe: Yeah.

RTH: ...you can do whatever you want to do with it.

Joe: Yeah, I'll definitely be watching it. Yeah. Very interesting Thanks again, so much. This is, yeah. I'm really looking forward to the next session.

RTH: Sounds good to me. [CK: Yep. Me too.] See you next Monday.