

Kerry U.
Kerry Interview 2

Below in black is a word-for-word transcript of the May 30 interview with Mel that is available on YouTube at <https://youtu.be/FeNmtLHsEGI>. In brown are conversations about the Descriptive Experience Sampling process that took place during the interview. In green are Russ's comments, and in blue are Julian's comments about and explanations of the Descriptive Experience Sampling process inserted after the interview. If you have corrections, suggestions, or questions, please post them as YouTube comments.

RTH = Russ Hurlburt

JBK = Julian Bass-Krueger

Kerry = Kerry U.

(Mel absent)

- 0:00 JBK: Let's start with the first beep.
- 0:02 RTH: So let's start, let's, let's ask Kerry whether she's got any questions before we do that.
- 0:07 JBK: Yeah.
- 0:09 Kerry: Um,
- 0:09 RTH: Or comments or whatever.
- 0:11 Kerry: Yeah. The, the only question I have, um, was, is it okay for, if I miss a beep? Like if I put the, the, um, headphones down for a second and then missed a beep and then still do my six, but would've missed one
- 0:25 RTH: Absolutely. [Kerry: Mm-hmm.] There's no magic, there's no magic about six; there's no magic about all being in sequence or whatever. It's probably better if they're in sequence, but mild mildly better. [Kerry: Okay.] So if you, if you missed a beep, then you would come back and it was beeping, or it was in the chirp mode or whatever is
- 0:49 Kerry: I did, it didn't actually happen. It was just a question that I was, um, thinking about.
- 0:53 RTH: Well, if you, if you take the earphones off and you set the beeper aside, you could either turn the beeper off and turn it back on again when you come back. Either one would be fine if you. If you're halfway into, or let's say you're 30 minutes into an interval when you take it off, then when you come back, the next beep is gonna happen within 30 minutes. [Kerry: Mm-hmm.] Or if you turn it off and then turn it back on again, then the next beep is gonna happen within an hour. [Kerry: Got it. Okay.] But if you come back and it's chirping, then turn it off and turn it back on again and you're in business. Yeah.

- 1:27 Kerry: That makes sense. Okay. Cool.
- 1:29 RTH: Other questions or comments?
- 1:32 Kerry: Nope, that's it. That's it.
- 1:33 RTH: Then I'm ready for beep number 1. And, uh, Julian, are we gonna alternate you, me, you, me, or do you wanna do it the other way around? Whatever,
- 1:44 JBK: Uh, we Yeah, we can do that. Or the me, you, me, you.
- 1:47 RTH: Okay.

SAMPLE 2.1 DISCUSSION STARTS HERE

- 1:52 Kerry: Um, all right. So beep 1. I wore the beeps during the morning again. Um, so the first one was at 9:01 [JBK: Mm-hmm.] The exact moment the beep went off, I was in the middle of telling, um, I was on a hike with my housemate, and I was in the middle of telling a story about my dad, um, how we used to hike together. He used to hold out, um, Starbursts [laughs] and walk like five feet in front of me. [JBK: Hmm.] Um, so I was telling this story, and, um, I was in the middle of the sentence: Uh, I wouldn't even eat them cuz I was too slow. Um, and then it sort of cut the story off when the, when the beep happened. Um, so as I was telling this story. I was sort of, I mean, I was present cuz I was walking on a, I was walking outside with my friend, but also, um, I was visualizing, uh, my dad in front of me.
- 2:52 Um, he was younger and kind of looked how he looked when I was maybe five or six. Um, he was wearing the old hiking gear that we used to have as a family from like the nineties. Um, and he was holding the Starburst out in front of me. And the scene around him was really green, kind of like sheltered, um, and sort of like a rocky rooty path in front of him. Um, so obviously I, I, I was still walking and, and conscious of, y'know, where I was physically. But I did have a very clear visual that I was, um, referring back to when I was describing this. But the, in terms of the exact, uh, sentence, it was, "I wouldn't even eat them cuz I was too slow." And then, as I said, "slow," the beep went off. Um, [JBK: Okay.] There was, uh, no voice in my head as I, as I was speaking. Um, it was purely visual in this moment.
- 2:52 RTH comments:
RE "Um, so *obviously* I, I, I was still walking and, and *conscious of*, y'know, where I was physically." [italics added]
The *obviously...conscious of* in that sentence vigorously jangles my presupposition detectors: this sentence strongly suggests that Kerry might believe that because her eyes are open and she is walking, she *must* be visually directly apprehending the path on which she is walking. If she does believe that, it may well interfere with her description of the inner seeing. So if I were interviewing, I would have to disabuse her of this presupposition before going forward.
- 3:54 JBK: Okay. Purely visual. You're talking, but out loud. [Kerry: Mm-hmm.] Um, let me ask, let me ask about the visual part. So you're hiking with your dad, you see your dad in

hiking gear and he's holding out a Starburst. Uh, is, is there more you could say about the scene? You already gave a lot of detail, but is there more?

4:19 Kerry: Um, yeah, I would say, [laughs] I would say I don't, it's kind of hard to describe both taking in, um, my surroundings, like the present surrounding, and then also visualizing the scene. Um, but it, it almost feels like I'm looking at like a blurry photograph kind of in front of me. Um, so it's, it's like a smaller scene, but it's *very* detailed. Like I can, and again, it's, um, similar to scenes I've described in the past where it does feel like I'm looking at, I um, a moving scene. So my dad's walking. I can see his arm outstretched behind him. Um, it's actually his left arm outstretched behind him holding a pink Starburst. Um, I can see the trees moving, um, like leaves blowing in a light wind. Um, and my dad's kind of smiling. I can see his old glasses that he used to wear when I was a kid that he doesn't wear anymore. Um, I can see his New Balance sneakers that he used to wear that he doesn't wear anymore. Just it, it was very clearly, uh, a, a distinct scene. I dunno if it, it is actually referring back to a specific memory, cuz I can't, I dunno where we are in this. Um, we're just outside on a trail [JBK: Mm-hmm] of some sort.

4:19 Russ comments:

RE "it's kind of hard to describe both taking in, um, my surroundings, like the present surrounding, and then also visualizing the scene. Um, but it, it almost feels like I'm looking at like a blurry photograph"

My reaction: *Oh pshaw!* There was no blurriness in the original description [2:52]. Is the blurriness part of the at-the-moment-of-the-beep experience, and she just didn't get around to mentioning it in her 2:52 turn? Or is it the operation of the I-must-be-seeing-the-real-path presupposition? I don't know, and there is nothing that anyone can say to resolve it—it's water over the dam.

If we had undermined the potential of the presupposition when it first (possibly—we still don't know whether it is a presupposition) appeared (2:52), and we were convinced that Kerry understood that one can walk with eyes open but have no directly apprehended experience, *and then* she said the inner seeing was blurry, then I wouldn't be as worried (I would still be somewhat worried, because if there was a presupposition, it would have been operating at 9:01 yesterday morning when she responded to the beep).

The bottom line: because of the potential for the operation of a presupposition, I will have to discount most of the detail about blurriness, size, and position of the inner seeing. Then I will file away the recognition that, as part of the iterative procedure, we will have to mount a campaign against the *obviously*-ness of the eyes-open-so-I-must-be-directly-apprehending-the-external-world presupposition.

Two final observations here: First, I don't know whether Kerry has this presupposition or not. There is a fair amount of (what I would take to be) evidence that she does (the speaking of *obviously*; the fact that her recitation of the inner seeing is very confident and quite discrepant from what I would expect if she had been seeing a blurry small picture; her saying "it was very clearly, uh, a, a distinct scene"; etc.). But as is always the case with presuppositions, I don't really know. (Neither does Kerry.) I will proceed, as usual with presuppositions, *on the possibility* that there is a presupposition in the vicinity, but stop well short of considering it as a fact.

Second, I think that for the results to be believable, that whenever such a presupposition appears or might appear, the priority of a DES interview always has to be iterative training in the bracketing of the presuppositions.

Third, should such a presupposition be (or appear to be) operating, this is *not* a failure of Kerry. It is the responsibility of the interviewer to help Kerry bracket such presuppositions.

4:19 Julian comments: I agree that there were possibly presuppositions from Kerry operating that I didn't address. I don't think I believed all of them. But I didn't do Kerry the justice of voicing this. For example, with Kerry saying seeing her dad was like looking at a blurry photograph. In my 6:00 turn, I refer to seeing him as a "scene" not a photograph. So I must have not believed this. The blurriness also didn't fit with her description of it being "very detailed".

I also should have dealt better with Kerry describing taking in her surroundings. I should have emphasized the possibility of processing your surroundings skillfully, not tripping over roots, but in your *direct experience* you're seeing your dad. This would have given firmer ground to deal with how she sees her dad. We never figured out: does she overlay him on her surroundings, on the actual trail? Or is it rather more like its own scene?

In her description above, she talks about seeing her dad then mentions seeing trees. She doesn't mention that the trees are real but her dad is imaginary. This might indicate that her later descriptions [21:09 for example] of seeing her dad overlaid on the actual trail aren't accurate. But since I didn't give a firm enough base for these questions here, it's hard to say.

5:53 JBK: Do you see yourself or is it as if it's from your point of view?

5:57 Kerry: It's from my point of view. So I don't see myself.

6:00 JBK: Okay. So the dad hiking, holding a pink Starburst, hiking gear, there's a scene. Um, the trees are moving. It's like a, it's like a move, like there's movement to it.

6:16 Kerry: Yes. Yeah. Um, only slight movement though.

6:19 JBK: A little bit of movement. Is it like continuous or like, uh, it moves a little bit, then it stops? Or does it like repeat?

6:28 Kerry: Uh, I would say it's, it's continuous. It's almost as though I'm following behind him, but very slowly. [JBK: Mm-hmm.] Um, almost moving in a slight slow motion. Like, it's technically continuous, but it, it's slow enough that it doesn't feel like much is happening.

6:48 JBK: Mm-hmm. Does the exact beep or the, the microsecond of the beep come at a specific point in this movement or...

7:00 Kerry: Um, the beep was

7:01 JBK: or hard to say?

- 7:03 Kerry: At the beep. It's hard to say, just because there wasn't much happening in the scene. Um, [JBK: Mm-hmm.] so, yeah, it's hard to say. I, I, I think it came around when I was thinking about specifically the Starburst, so I would've been thinking about like, his hand holding it, his left hand holding it. Um, but yeah, it's not necessarily a specific point in this scene, cuz not much is happening. It was more a specific point in my sentence, um, where I was commenting that [JBK: Okay.] I didn't even eat the candy [laughs].
- 7:40 JBK: So the scene, but is, is this visual image scene because it's, it's the dad walking in the trees, it's kinda the whole scene. [Kerry: Yeah.] Is one part of it any more? Like, are you like, like I'm more focused on the, the Starburst at this moment? Or is it just the whole thing?
- 8:03 Kerry: I think I was, I was mainly focused on my dad, like the, the, the details of him. Um, and obviously the Starburst was kind of part of that cuz he was holding it. But I would say he was most in focus and sort of the trees and the scene around and, and where we were specifically was kind of just generic. Whereas, um, a lot of what I was visualizing with my dad with what he was wearing were old shorts that he used to wear, an old T-shirt that he used to wear. Like, everything was like very specific about what he used to wear when I was a child.
- 8:44 JBK: Mm-hmm. And the, the trees are moving. Is there, is there sound to this?
- 8:54 Kerry: Uh, I don't think so. I think it was silent in my mind. It's hard because this, the, the sound in the, like, my dad wasn't saying anything. Um, [JBK: Mm-hmm.] this, the only sound that I could sort of recall would be the movement of the trees, but I was also on a walk, so [JBK: Mm-hmm.] that could have been just what I was hearing, um, in my actual physical state as well.
- 9:21 JBK: Okay. And, um, and it's an image. Does it, does it have borders or no?
- 9:21 [Julian comments: There was no need to talk about an image here. She's seeing her dad, not an image of her dad.](#)
- 9:31 Kerry: Uh, no. It, it's almost like a watercolor painting that fades out on the edges. [JBK: Okay.] Um, so there's no hard border, it's just the scene and then it almost bleeds out into...
- 9:44 JBK: So it almost bleeds out
- 9:46 Kerry: ...my surroundings.
- 9:48 JBK: Is that like, um, like it actually visually gets less clear or just that your, or, or the attention is more on the center?
- 10:03 Kerry: I think it, it, uh, yeah, my, my attention and detail was on my dad and then sort of, I think because I was less focused on the surroundings or where we were [JBK: Mm-

hmm.] um, it just sort of bleeds out in both detail and sort of opacity. It was almost as if someone was kind of erasing the edges ever so slightly.

10:33 JBK: And, um, okay. So Russ, do you have more questions about this?

10:42 RTH: Yeah, I, this part, you may have said this and I, and I missed it, but is this like looking at a picture of your dad? Or is this like, I'm seeing my dad? Obviously he is not there, so I'm, I'm not questioning that, but the,

10:58 Kerry: Yeah, I would say because, because this scene feels smaller than my surroundings, it feels more, and also what he was wearing was very reminiscent of my childhood. That feels more like looking at a photo. There's, it, it feels like there's a little bit of distance between myself and what I'm visualizing.

10:58 Russ comments: To my antennae, this answer sounds more like presuppositional explanation than recalled details (see the comments at 2:52 and 4:19).

11:22 RTH: And, and the whole scene is smaller than? I didn't. What, what does that mean?

11:29 Kerry: Uh, I think it's, it means that I'm, I'm still loosely taking in my surroundings, so I'm aware of my feet on the ground. I'm, I'm not tripping over a route or a rock that's physically in front of me. I can see Amy—my housemate, who I'm telling this story to—in my periphery. So I was still taking in broader details, but the scene was almost center, front and center. Like I was holding a photograph in front of me, but without my hands, um, looking at it. So, yeah.

12:05 RTH: Okay.

12:10 JBK: Mm-hmm. Um, is, uh, is photograph more metaphorical or is it like that there's actually something in front of you? Um, like, is, does it seem flat or have depth or?

12:35 Kerry: It has depth in the sense that there's movement. So I can see my dad further up and the trail gets smaller behind him. [JBK: Mm-hmm.] Um, yeah, sorry, the question was, was it like a photograph? Is that what you're saying?

12:57 JBK: [laughs] Um, yeah, I, um, there, there's some things I don't quite know how to ask [Kerry: Mm-hmm.] about kind of this, the space of the image. If it's like, I dunno. Or even if it's like overlaid over the real world or if it's like an entirely different,

13:20 RTH: So, so let me, let me interrupt that question because I, I want to, I wanna make sure that we don't presume that we're seeing the real world that is there experientially.

13:20 Russ comments: RTH confronts the I-must-be-seeing-the-external-world potential presupposition. See the comments at 2:52 and 4:19 (and 10:58).

13:36 JBK: Yeah.

- 13:36 RTH: So you're clearly walking down the path. There's no question about that. You're not tripping over the roots and you're not running into your housemate and whatever. So there's no question about your eyeballs are processing this material and your brain is processing it, and your limbs are processing it, and you're doing all that stuff. There's, you're not fall, you're not falling down. [Kerry: Correct.] But that does not mean that it's in your experience, you can walk or drive or whatever and have that processing be taking place automatically, or it could be that it is in your experience. What I don't want us to do is to presume that it has to be in my experience, because my eye, my eyes are open and...
- 13:36 Russ comments: By "experience" here, Russ means (as usual) directly apprehended, before-the-footlights-of-consciousness experience. It probably would have been better had he been more explicit about that.
- 14:17 Kerry: Mm-hmm.
- 14:21 Kerry: I will say in this instance, I don't know if it's bad to compare to previous beeps, but the example that I gave last week where I was visualizing my sister and I [RTH: the kayak] along the riverbank with kayaks, that scene with my sister felt very much, um, to be my entire experience in that moment.
- 14:46 I, I felt like I was taking in less detail. [JBK: Mm-hmm.] Um, I dunno know if that's because I was sitting down. I'm not, I, I'm not. And so maybe there was less of a requirement for me to take in detail. I don't know. Um, but that scene really filled my mind, um, almost as though I was looking at a bigger photograph, um, maybe a poster size. Whereas this one felt like I was looking at, um, maybe a eight and a half by eleven sheet of paper distantly in front of me, maybe like three feet in front of me. So it felt smaller, um, and less sort of all encompassing. Whereas the previous scene, I almost felt like I was in it. Um, this one felt like I was looking at a moving photograph and maybe reflecting upon it, but not necessarily in it. That's like the best way I could describe it.
- 15:48 JBK: Okay. So not quite like you're in it, but like you're looking at it. Um, is it, is it that it's that there's some distance between you and this image, or do you just mean that it's like less immersive, so less present? Like is there some physical visual dis kind of seemingly distance between you and,
- 15:48 Russ comments: Kerry's 14:46 answer did not entirely calm my maybe-a-presupposition-here-and-therefore-the-opportunity-for-iterative-training antennae, but JBK moved on. I will file that away in my sooner or later, maybe on subsequent sampling days, we will have to clarify the what is and is not experienced.
- 16:19 Kerry: Yes. The way that I was visualizing this scene was as I was walking down the path, it was almost where the path was getting a little smaller. That's where I was seeing the scene. So it was as though I was looking ahead and it felt like there was a little bit more distance between me and the scene, um, compared to the previous scene with my sister, where I, it like, it filled the, it filled my sight entirely.
- 16:47 JBK: Okay. Um, Russ, do you have more questions on this part?

- 17:00 RTH: [pause] I'm, I was muted, sorry. Yes, I'm good.
- 17:03 JBK: You're good? So, um, so you're also saying out loud, "I wouldn't even eat them because I was too slow."
- 17:17 Kerry: Um, that was out loud. Not in my, not in my mind.
- 17:20 JBK: Yeah. That, that was out loud. Yes. Do you experience saying that? Or is that something automatic that's just happening? Like, the way sitting in a chair could be automatic?
- 17:35 Kerry: It almost, uh, it definitely felt more automatic. Like, I was almost talking during a movie, so I'm looking at the scene and I'm almost explaining to Amy what the story is of the scene. So, as I was saying, um, I don't even, "I wouldn't even eat them cuz I was too slow." I was sort of, I was saying that in response to me looking at my dad's hand, cuz he was, y'know, five to 10 steps ahead of me purposely [laughs] walking a little bit faster. [JBK: Mm-hmm.] Um, so it was, it, yeah. It, that felt more automatic in the sense that I was like literally saying what was in front of me, not necessarily like [JBK: Okay.] articulating a story. A lot of the times when I'm telling stories, I almost will, yeah, think about what I wanna say ahead of time. And this felt more reactive to what I was viewing in my mind.
- 17:35 Russ comments: JBK asked (17:20) whether the speaking was automatic, and Kerry said Yes, it's automatic. However, I am not at all confident that they mean the same thing by *automatic*. I think JBK means *automatic* like a gesture, coming out of me without even noticing. I think Kerry means by *automatic* that she didn't mentally rehearse what she was going to say before she said it. The moral here is that if JBK wants to ask a pretty arcane question that contravenes most people's presuppositions about the way language works, he will (a) have to be substantially more explicit (close to heavy handed) than he was here; and (b) have to recognize that Kerry will not be able to answer this question because she didn't have readily at hand that distinction at the moment of the beep, so the object of the asking here will have to be training for subsequent sampling days, not attempts at acquiring a description today.
- In short, I think this was an opportunity for iterative training that JBK took as an occasion for asking about an experienced detail.
- 18:42 JBK: Yeah. So the, so the main thing is, is visualiz—, is like the scene you're seeing. And then also maybe there is, you're, you're talking, um, I wouldn't even eat them because I was too slow and maybe taking in some aspects of your surrounding, but, but as Russ said, some, y'know, these things could be like entire on autopilot pretty much. Could you give percentages to like, to what the main things in your experience were
- 19:19 Kerry: In this moment?
- 19:20 JBK: I dunno if it's like, yeah, if it's like a hundred percent the visual or 80% the visual, 10% talking 10% everything else, or, or 98, 1, and 1% or there's,

- 19:37 Kerry: Yeah
- 19:38 RTH: There's, there's two visuals involved. Two separate visuals.
- 19:44 Kerry: Uh, the visual of my surround, my physical surroundings and the visual of, um, the scene with my dad. [RTH: Right.] [JBK: Yeah.] I would say, I mean, spatially... it's hard to, it's really hard to give percentages. I would say I would go scene—this isn't really percentages, but I would rank them. The scene is the most detailed in my mind. So the scene with my dad that I'm visualizing is most detailed. Um, I would say my speaking would come second. Um, and then my physical surroundings would probably come third.
- 20:32 JBK: Mm-hmm.
- 20:32 Kerry: Because when I reflect back upon it, I can see more detail in this scene that I was visualizing than I can in the physical trail that I was on.
- 20:45 JBK: Mm-hmm. And, and you mentioned like the image of, of your dad, like is over a section of the trail. Is it, is it kind of like visually overlaid or does, or is just in terms of where it would be, but they're not kind of, they're separate experiences.
- 21:09 Kerry: Um, the way, so I dunno if this helps to describe, but imagine on the trail and physically on, if I took a photo of that [JBK: Mm-hmm.] and then I took a smaller photo of my dad and put that smaller photo on top of the big photo, the trails lined up. So it was like right where the trail was narrowing in my physical surroundings is where the trail picked up with my dad. [JBK: Okay.] Um, so there was a little bit of distance between us, but it was, it almost like bled into the trail that I was physically on. I think that just also happened to be that I happened to be on a trail that wouldn't necessarily happen if I was telling the story in a library or something, but, um, it sort of bled into it and, and made, uh, sense from a depth perception or a depth point of view, like it all kind of aligned.
- 22:08 JBK: Okay. Are, are these, um, are they in the kind of same visual space or, or not? Or does that question not make sense? I dunno if that question makes sense.

22:08 Russ comments: My presupposition-detecting antennae have been strongly jangling throughout this segment. I trust my antennae *not* in the sense that they are always right, but in the sense that I trust that their jangle indicates that there is reason to wonder, reason to be skeptical.

There are two main DES tasks: (a) apprehending yesterday's phenomena and (b) iteratively preparing to apprehend tomorrow's phenomena. The general principle, as it seems to me, is that when the interview presents a potential presupposition, it is far better to engage (b) than to press forward with (a). In the present situation, I think we have spent far too much time on (a), seemingly gathering details about relative aspects of the visualizations (size, location, etc.) that I think we have no warrant to believe. Those details may be correct, but they may be the result of false memory (plausibilities created by presuppositions). I don't know, but neither do you or Kerry.

Alternatively, we could have spent many minutes practicing bracketing the presupposition that walking on a mountain trail requires direct apprehension, and then on day 3 provide further practice in bracketing the same presuppositions, so that, if the occasion arises on day 4 (or 7 or whenever) that Kerry says that she was innerly seeing in a small rectangle on the lower left side of her visual field, we will have the right to believe her. But if we don't get the bracketing adequately exercised, we will never have that right, not today and not on day 4 or 7 or any other day.

In short: Be alert for potential presuppositions, and if such an indication appears, capitalize on the opportunity to build the bracketing skill. When such indications no longer arise, then you can start to believe what you hear.

22:21 Kerry: Um, uh, yeah, I'm not sure what you mean. Sorry.

22:26 JBK: Like, um, I dunno, maybe, so you're seeing the actual trail and seeing the, the scene with your dad and maybe in one sense they're visually just part of the same, like you can see both of them at the same time. Or maybe in a sense, I dunno, in one part of your mind you have this mental image of your dad and in another part there's the scene, but those two parts aren't connected. Or, or maybe like, it could just be that this question doesn't make sense to you. Or it doesn't...

23:05 Kerry: Um, I would say, I would say they, it, it feels like the same place. Um, everything I'm seeing feels like it's in the same place, is how I would best describe it. So. Okay. Um, I don't feel like I have like a split image or, um, split worlds, I guess ones that one that I'm visualizing, one that I'm physically taking in. It very much feels connected. Um, yeah, it feels connected [JBK: Mm-hmm.] and, and in one spot,

23:38 RTH: [interrupts] I'm good.

23:38 Russ comments: RTH interrupts to bring an end to the type (a) questioning (see the comment at 22:08).

23:39 JBK: Um, I'm good on this one.

23:41 RTH: On to number 2.

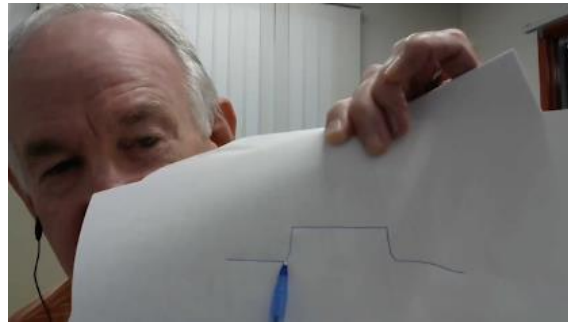
SAMPLE 2.2 DISCUSSION STARTS HERE

23:43 Kerry: Great. Um, number 2 is at 9:24. This one's a little less exciting. [laughs] I was looking at my Google calendar. Um, I was in the process of drive, uh, dragging a reminder to go climbing [laughs]. So I [laughs] I have a lot of, I, I combine my work stuff with my social stuff, um, in my Google calendar. Um, so I was looking at the social side. I had two, um, social things blocked out. One was to go rock climbing and one was to go to a, um, live-music venue called Jamestown Mercantile. I was looking at Wednesday and Thursday. Um, I was moving climbing to be later in the day on Wednesday while simultaneously looking at Thursday. Um, there was a split second where I was considering going to Jamestown Mercantile on Wednesday. And then I remembered at the moment of the beeper going off, I remembered that, um, Jamestown only opens from Thursday, Friday, Saturday. So in my head, as I was moving the climbing,

um, I guess, block of time, I, my voice said “they’re only open on Thursdays” while looking at Jamestown Mercantile. So I have kind of two rows in front of me Wednesday and Thursday. I’m clicking and dragging the climbing appointment later on Wednesday. And then looking at the Thursday column, considering going sooner, but then saying out loud in my head, “they’re only open from Thursday.” Um,

25:26 Kerry: Yeah. [laughs].

25:27 RTH: So I want, I want us to be clear about the timing of, of this, of this. So what is caught exactly by the beep? Let me, let me see whether I can draw us a picture of what I have, what I have in mind here. If this, can you see that, that?



25:47 Kerry: Yep. [laughs]

25:48 RTH: If time is, if, if time is going across like this, and the beep starts right here. So this is the beep and the beep continues to beep until you turn it off; and you turn it off and the beep stops; and time keeps, keeps going on. The experience that we’re interested in is the one that’s right there, [Kerry: Yeah.] which I’m trying to, I’m trying to put like one millimeter, one microsecond just before the [Kerry: yep.] onset of the beep. [Kerry: Yes.] And so the question is, the question is what’s going on right here? I’m not interested in what’s happening during the beep and I’m not interested in what’s happening out well before the beep. But something might have happened out before the beep and it’s continuing on. But the question is, what is caught in flight? Right at the leading edge of the beep?

26:31 Kerry: Right at the beep, I was looking at the Jamestown mercantile appointment on Thursday. Um, I dunno if the beep happened. I guess I think I had already said this in my mind by the time the beep happened, but I, I looked at it, um, was, and, and was saying they’re only open on Thursdays.

27:00 RTH: Both of those two things simultaneous? I’m looking and I’m saying?

27:04 Kerry: Yeah. So I’m, I’m looking at my calendar and as I’m looking at the Jamestown mercantile appointment, “they’re only open on Thursdays.”

27:13 RTH: Okay. And so does that mean that the moving of the Wednesday rock climbing block was slightly out before the beep began?

27:21 Kerry: That would’ve been before. I still had my finger on it, which is why it felt like it was the same time, cuz I was just clicking and dragging while looking elsewhere.

27:28 RTH: But as far as your experience is concerned that that’s over with? You’re

- 27:31 Kerry: That would've been more before
- 27:33 RTH: The physicality of it continues, but the experiential of it is over. [Kerry: Correct.] Okay. So we're interested in the experience, not the physical. [Kerry: Okay.] If the physical is in your experience, then of course we're interested in the experience, *er* [Kerry laughs] we're interested in the physical. [Kerry: Yeah.] But it sounds, it sounds like in this particular situation that the moving of the task as far as being in your experience, that's a done deal before this, before the onset of the beep.
- 27:59 Kerry: Correct.
- 28:00 RTH: So at the experientially caught in flight by the beep are two aspects. One is I'm *seeing* the calendar, the mercantile block...
- 28:11 Kerry: Jamestown Mercantile. Yes.
- 28:12 RTH: ...and I am saying, or the words involved, "this only from Thursday." *On Thursday or from Thursday?*
- 28:12 Russ comments: Kerry had said it both ways in her opening salvo [23:43]. RTH had filed that discrepancy away and is now asking about it.
- 28:22 Kerry: "They're only open from Thursday."
- 28:25 RTH: Okay. And, and would you say your experience is more in the *seeing* or more in the *saying* or the words, whatever? Or that question doesn't make sense? Or equal or?
- 28:35 Kerry: Or, um, I would say here it felt more like a 50-50 split between, um, physically seeing and what I'm saying, because the saying was in response to what directly I was seeing [RTH: Okay.] um, in my physical world.
- 28:54 RTH: Alright. So let's talk about the words then. And, and I think I introduced the verb *saying*, I think you had been, you had hadn't said it was *saying*. You said that those words were present. So is it, is, is it a, the experience of speaking those words or hearing those words or both or?
- 28:54 Russ comments:
RE "I think I introduced the verb *saying*."
RTH is mistaken—Kerry originally said [23:43] "my voice said 'they're only open on Thursdays'... Then saying out loud in my head." But even so, the question facilitates Kerry giving a description of phenomena (and so is a good question).
- 29:13 Kerry: Um, it, it is speaking in my mind. Um, so not, not out loud, but it would be, it was at the same cadence and clarity level of my voice normally. So how I'm hearing my voice now is how I was hearing "they're only open from Thursdays."

- 29:13 Russ comments: Notice that Kerry switches from *speaking* to *hearing*. That is a very common occurrence in DES interviews about inner speaking, and generally is presuppositional rather than descriptive.
- 29:34 RTH: Okay.
- 29:35 Kerry: In my head.
- 29:35 RTH: And so last time we tried to make a distinction between the *saying* of the words and the *hearing* of the words. Does it seem more like saying it or more like hearing it? Or maybe that distinction doesn't make sense for you? I don't wanna impose that on you, but...
- 29:48 Kerry: Yeah. Um, I, I do think I get confused by this question, but I think it does feel more like I am saying it, it's almost like talking to myself, but rather out loud, I am, it's in my head.
- 30:06 RTH: So let, let's play around with the distinction between speaking and hearing. So right now, I am speaking and you are presumably hearing what I'm saying. [Kerry nods affirmatively] And a little bit ago you were speaking and there's sound, there is sound involved in both of those. My voice, your voice, whatever, there's sound involved, but in one that the sound is coming *from me*, I guess you would say. And so I, I'm *hearing* that from your perspective, I'm hearing that. And the other, the sound is coming *out of me*, which I would, I would be saying. Some people say those are exactly the same thing. It doesn't matter whether I'm doing it or whether you're doing it. I, I experienced those things as the same. And other people would say, well, they're totally different and, and y'know the sound is coming from you or the sound is coming from me—those are two very different things. So I don't have a favorite one of one of those. The, the question is about your experience and trying to help us understand what that is like for you.
- 31:12 Kerry: I think, I think I definitely draw a distinction between speaking and hearing when I, uh, when it comes to speaking with other individuals. So I feel like I'm *hearing* your voice as you were speaking, but I feel like I'm *speaking* my voice. [RTH: Okay.] So it just feels a little bit closer. Um, and the same goes for in my head. So, um, yeah. Yeah. So the same goes for in my head. Sometimes (this hasn't happened yet), but I can hear other people's voices in my head. So I'll hear my mom's voice say something or a friend say something. That to me feels more distant and it feels like I'm hearing them say something in my mind. Whereas when I am speaking to myself, in my mind, it feels closer to me and it feels like I am speaking, but it's just not auditory.
- 32:11 RTH: So this particular one, "there's on," "they're only open from Thursday," is more, I'm gathering, more like *speaking* it than *hearing* it.
- 32:22 Kerry: Correct.
- 32:24 RTH: Okay. And, and is there, there, I'm understanding there's no real words coming outta your mouth or whatever. The

32:31 Kerry: No, no words, lips are not moving.

32:33 RTH: And other than that, is there any difference in the, in this, from external speaking?

32:42 Kerry: Uh, honestly no difference. Even like my tone, my volume, the pace that I speak, the accent that I use, everything is exactly the same.

32:52 RTH: Seems like the same deal.

32:54 Kerry: Yeah. Just inside my head.

32:55 RTH: And, and, and does it seem like you're, there's a target of the, of the speaking? I'm speaking *to* my roommate? Or I'm speaking *to* myself? Or it doesn't matter, I'm just the, these words, I'm just uttering these words out into the void? Or...

33:11 Kerry: I would say myself is the target. Um, sort of, yeah. Almost like having a conversation with myself to help myself come to a decision of what I want to do with my social calendar [laughs].

33:27 RTH: Then I'm good with that portion. Julian, you got questions about that?

33:31 JBK: Um, yeah. One just comprehension thing. The, the Jamestown Mercantile is on Thursday by now or still on Wednesday, like you had moved it to the Thursday block or?

33:45 Kerry: Or, um, I, I actually didn't move the Jamestown one, so I left it still on Thursday. I was considering swapping it, but um, deciding,

33:56 JBK: Was it still on Thursday or not still on Wednesday? I thought it was first on the Wednesday. And you, you were considering...

34:00 Kerry: So climbing, climbing was on Wednesday. Jamestown Mercantile was on Thursday.

34:05 JBK: Oh, okay. I get it. I get it. You were switching.

34:07 Kerry: So I was moving climbing to later in the day on Wednesday, [JBK: Okay.] looked at, looked at Thursday, considered moving Jamestown Mercantile, [JBK: Mm-hmm.] but decided against it because [JBK: Mm-hmm.] they are only open from Thursdays.

34:21 RTH: So I hadn't yet asked about that, that portion. So let me ask, let me continue on about that. The, so more or less 50-50 as I understand it, I'm seeing the screen. And what is that, what do you experience in that regard?

34:38 Kerry: Um, with seeing the screen, I have a lot of color-coded, overlapping, um, sort of, I guess, events or appointments. Um, and all of them have labels, some of them have locations. Um, I really struggle to keep a schedule in order unless I have it all written

down. So it's, um, a combination of like work appointments, um, social stuff, and then also just general things I need to do. So it's taking in a lot of their information.

35:12 Russ comments: I think the upcoming four minutes is a good example of iterative training about what is and what is not experienced, and about the care required to describe experience. RTH is going to help Kerry see that what she has said is experientially ambiguous—that is, his message will be that Kerry, as a real live flesh and blood individual, has just described her experience in a way that is not adequate. The art is to deliver that message as a conveyance of genuine interest in her experience and genuine acceptance of the process—that it requires time, skill, persistence, and support, and perhaps most of all it requires an acceptance of ignorance, both his own and for Kerry. At the end of this process, RTH will *not* know more about what happened yesterday at 9:24am—Kerry was not skilled enough at that time to be able to answer reliably the questions that RTH is now asking. But (I think) Kerry will have learned a lot about experience—what it is and is not, how to apprehend it, how to describe it. Viewers can judge for themselves whether RTH's conveyances are effective and genuine.

35:12 RTH: So lemme, lemme interrupt that. And, and in, in terms of sort of training, training in the method. You've described, described I think sort of three, maybe two or three sort of different aspects. One is what's on the screen. There's a lot of different color-coded stuff. That's a fact of the universe—that's the way my screen actually looks. [Kerry nods affirmatively.] That doesn't have *necessarily* anything to do with my experience. My experience *might be* [Kerry: Mmm!] of seeing that whole thing, but it might be something else. So, so one as—, one way to describe something is to describe what the physical, actual actuality is. And the second thing you described was sort of a self-causation or self-generalization or [Kerry nods affirmatively] whatever—I need to organize myself if I'm gonna keep, keep track of, keep track of stuff. *That* may or may not be experienced at the moment of the beep as well. I'm, I'm not denying that it's true anymore than I'm denying that that's the way my, my screen looks at. These are true, true statements, but they're not necessarily about experience. [Kerry: Mm-hmm.] So the purpose of this little lecture is to say our, our interest is what's, what [Kerry: Makes sense.] for whatever reason grabs your experience at this particular moment.

36:25 Kerry: Got it. So at this particular moment, I would say my visual experience was *very* zeroed in on those, on the Jamestown Mercantile appointment in the calendar. So even though there's a lot going on the screen, I, if someone asked me, *Hey, what's go, what's coming up on Wednesday afternoon?* I'm not even really that focused because I'm looking directly at the Jamestown Mercantile appointment on Thursday.

36:53 RTH: Okay. And, and, and is this, I see the block, in which case I see it as orange or whatever color that block is? [Kerry nods affirmatively.] Or is it that I am zeroed in on this *unit of time*, which happens to be displayed as an orange block? Or, or whatever. It's, so is this a visual experience or a, I guess, a semantic experience?

37:20 Kerry: I would say this is a visual experience. I'm looking at the, (it's yellow [laughs]) the yellow block of time that was scheduled for later. But it's, I'm not even, I don't even know what time I scheduled for it, cuz I just see it visually as later in the day.

37:38 RTH: So is it more faithful to your experience to say, I'm seeing this yellow block? Or I'm seeing the Jamestown Mercantile block? Or I am seeing the representation of the venue.

37:57 Kerry: I am seeing a, um, I think I'm seeing the Jamestown Mercantile block.

38:08 RTH: That happens to be yellow.

38:11 Kerry: That happens to be yellow.

38:11 RTH: So this is not really about the *yellow* of it, it's about...

38:15 Kerry: Or actually I'm seeing a *social block*, is actually what I would say more than anything, because social is, social is yellow. Um, and it happens to be Jamestown Mercantile. That happens to be what I'm doing, but I'm, I'm actually, I think it's more accurate to say I'm seeing a social block of time.

38:15 Russ comments: Cool! Kerry has understood the distinctions that RTH has been making, as evidenced by her advancing a new distinction that RTH has not suggested. We are becoming co-investigators in the true sense of that term—Kerry helping the investigators to see a new distinction. (That doesn't imply that the distinction she is making was actually the operative characteristic at the moment of the beep—she didn't have that distinction ready-at-hand at the moment of the beep. That is, what is cool is *not* that RTH is merely blindly accepting of Kerry's account. What is cool is that Kerry understands something about the process that will (or at least may) bear fruit on subsequent sampling days.

38:36 RTH: Okay. So when, what's in, one of the things that, that I would like us to, to glean from this conversation is how complicated these things are. That's, am I seeing the yellow? Am I seeing the Jamestown Mercantile? [Kerry: Mm-hmm.] Am I seeing social, social in general? Those are, y'know, you, you can't tell that by looking at your retina or looking at whatever. All, all those things would be in some way the same physical act, but *experientially* they, they could be quite different from each other. So what I'm gathering is I'm looking at my social calendar, thinking about adjusting in, in the consideration mode of adjusting my social calendar. And that would be more aptly describing what I'm doing *rather than* I am thinking about moving the Jamestown block.

39:28 Kerry: Yes.

39:29 RTH: Okay. Okay. Then I think I'm good. Julian, you got [JBK: Mm-hmm.] more questions about that? [JBK: Actually kind of I [cut off in cross-talk]] So what I, what I would say, Kerry, sort of a, as a meta aside here is that everything that we do is a combination of trying to understand what your experience was yesterday at 9:24 *and* getting better at

being able to communicate about our experience, [Kerry: Umm.] so, so that *next week* when a beep happens, then we're, we've, we've got some skills, that we've ratcheted our skills up a notch. [Kerry: Mm-hmm.] And it, they're, keeping those balls in the air is, is what, what we do. And it [Kerry: Mm-hmm.] makes, makes life interesting. Sorry, I interrupted you Julian.

40:25 JBK: Um, yeah, I did actually have similar questions. I feel like this opens some new ones. Um, back to the, "they're only open from Thursday's" part. Does that come with, with meaning or no? Is it just like an auditory like, or speaking verbal experience or [inaudible]

40:46 Kerry: The meaning, meaning to it too in that moment was just, uh, I guess don't, don't shift it because you can't basically, I, I'm not sure if that makes sense. [laughs].

41:01 JBK: So it was like a, a semantic, like meaningful, like part of speaking this was, um, cuz, cuz Russ mentioned a kind of thinking through process or like a, I'm trying to think of a clear way to ask this. Hmm. Are you in, in decision thinky mode for this experience or for this part of the experience? Or is it tied to a um, is it part of the, inner speaking experience or the visual part or just all together?

41:59 Kerry: I would say I, I was in yeah, a decision-making mode. The, the wider context, I guess, is that I have one week left, so I'm trying to fit everything in. So it was more of like a, yeah, it was a decision-making mode, sort of a strategizing state of mind. Um, that's the broader context, and, but within the moment it was almost like, yeah, just, um, stacking blocks of time to make sure I can get everything in. I'm not sure if that answers the question.

41:59 Julian comments: At 40:25 I asked (unclearly) how semantic her inner speaking was. Was it just the sounds? Was there meaning with it? You could assume that it comes with an understanding of them only being open on Thursdays. But I didn't want to assume this. But I think more broadly, I wanted to find out to what extent this experience was think-y, cognitive-y, and how. Was it just visual / auditory? Or was it more think-y, decision-y, goal-y? But my questions here got lost and Russ pointed it out.

I also didn't fully consider that yes, the inner speaking might have some more meaning to it, but so could the visual part. That's the way it seems. It's not a purely visual experience here. It's about seeing it as a social block, and how to arrange that (I think). So it seems to me a sensory/cognitive kind of experience, with the two not separated.

I think to inquire into this, I have to be very careful of creating false dichotomies—between sensory stuff and thought, for instance.

Russ comments:

RE "Was it just the sounds? Was there meaning with it? You could assume that it comes with an understanding of them only being open on Thursdays. But I didn't want to assume this."

Yes, sometimes words come as meaningless sound streams, so I'm happy that Julian is open to that possibility. But it is also possible that Kerry is a zombie or that

Julian is a brain in a vat. The question for DES is whether *Kerry* has provided JBK with any warrant for inquiring about such possibilities at this particular point in the history of the universe, and I do not see any warrant. That is, I think JBK's question *comes from Julian, is about Julian, is an abstraction masquerading as an apprehension*, and is *not* about Kerry, not about Kerry's directly apprehended experience.

To illustrate, JBK could have asked "Was it just the sounds? Was there meaning with it?" about the speaking in sample 2.1 ("I wouldn't even eat them because I was too slow."), or about the speaking in sample 1.2 ("all the gear and absolutely no idea"), or in sample 1.3 ("maybe a ♦ in black instead"), or sample 1.4 ("Nine hundred plus nine-sixty-seven is roughly eighteen-hundred so by the time I move here in August I'll will actually be saving three-hundred dollars a month"). What was the warrant *arising from Kerry's talk in the present sample* that was not present in those other samples? If there is no arising-from-Kerry warrant, then I think the question arises from Julian, and that is problematic. I would be happy to have you point out for me what it was that Kerry said or how she said it in sample 2.2 that warrants this question. But if there is not such a thing, then I think this question is out of DES bounds.

(The next two REs illustrate what I take to be a warrant.)

RE Kerry said (23:43) "one was to go to a, um, live-music venue called Jamestown Mercantile"

The previous RE questioned whether JBK had a warrant to ask about the meaning of an utterance. That raises the question: What is a warrant? Here's an example.

When Kerry said "live-music venue," my *that's-a-pretty-unusual-phrasing* antenna jangled, and I filed that away into the *hmm!-maybe-I-will-learn-something-about-that-down-the-road* bin. Kerry could have said "restaurant" or "bar" or "restaurant/bar," *but she didn't*—she never used either *restaurant* or *bar*. I think *restaurant* and *bar* are far easier words, so I think there is warrant to suspect (or to wonder whether, or to file it in the undifferentiated *hmm!* category) that Kerry (for some unknown-to-me reason) went out of her way *not to say restaurant/bar*. That warrant *arises from Kerry*. It is *Kerry's* unusual phraseology, not some abstract theory, that jangles my antennae. It is not *purely* from Kerry—Russ's antennae are processes calibrated across / steeped in / influenced by Russ's personal history and his pattern-recognition abilities.

Notice that RTH did *not* ask Kerry why she said "live-music venue"—it was *not* (apparently) strong enough warrant for him to pursue. Instead, he filed it away. Later on (next sample, next week, next month), Kerry may say something (I have no idea what) that (re)awakens (in RTH) a that-seems-potentially-relevant-to-the-"live-music venue"-phraseology. But if it occurs, then RTH would then have increased warrant (now from two occasions), *both arising from Kerry*, to inquire further.

That is, in contrast to the question about the meaningless-sound-stream (which seems to me to be an abstract theoretical structure imposed in disregard of Kerry's talk), the "live-music venue" wonderment is the result of a careful hearing of what has originated with Kerry.

The DES art is to calibrate your antennae so that they are attuned to Kerry (or to Mel or to whomever we happen to be talking with) and are *not* sensitive to Julian's private interests. Like any art, that requires practice and refinement.

RE “It’s about seeing it as a social block”

(In the remainder of this comment, let’s accept that what Kerry said was an apt description of her experience, setting aside for the moment that at the moment of the beep she was not prepared to make such distinctions, etc.)

I think your characterization is *not* an apt description of Kerry’s experience. She did *not* see *it as* a social block; she saw *a social block*. The omniscient being would know the objective reality of lines and colors and luminances (the *it*), and would *also* know Kerry’s processing of those reality-bits (the *as*), and would also know Kerry’s experience of a social block (the *experience*). But DES is: we ignorant mortals are trying to grasp Kerry’s experience, recognizing that the why’s and wherefores (the *it’s* and *as’s*) are beyond our ken. As far as Kerry’s experience is concerned, it was of a social block.

RE “So it seems to me a sensory/cognitive kind of experience, with the two not separated.”

Kerry’s experience is of moving (or possibly moving) social blocks; to say it is a social/cognitive experience is (I think) taking the omniscient perspective, speculating about what lies behind Kerry’s experience.

The DES value, if value there be, is to hear Kerry with fidelity, which requires bracketing all theoretical and speculative associations. That doesn’t mean that the associations don’t exist. Just as a high-fidelity microphone has to be ready to hear 20 Hz sounds or 200 Hz or 2000 Hz or 20000 Hz sounds, being ready does *not* mean amplifying some internally created sound. A good microphone could be said to be entirely ignorant about the external world—it responds to whatever sounds come its way, in whatever manner those sounds present themselves. It doesn’t have favorite sounds, or theories about sound that it would like to prove or disprove.

Said less metaphorically: our job is to help Kerry become able to describe what she directly apprehends without imposing our own categories or explanations.

RE Julian’s description of this sample included this statement: “She had considered moving a block for an outing to a restaurant/bar Jamestown Mercantile from Thursday to Wednesday.”

As we discussed in a previous RE, Kerry used neither the term *restaurant* nor the term *bar*; she referred to Jamestown Mercantile as a “live-music venue.” The question I’m asking here is whether it matters that *Julian* called it a *restaurant/bar* when Kerry called it a *live-music venue*; I think the answer is *Yes*, for the same we-are-not-omniscient reason I discussed the RE “It’s about seeing it as a social block” above.

In that RE, I said that the omniscient being would know the *it*, the theoretical reality (colors, lines, etc.) that that Kerry interpreted to become the social block. We ignorant mortals (Julian, Kerry, me, etc.) don’t have access to that. We have, at best, access to Kerry’s experience, which was of a social block. The same logic applies here. The omniscient being, apparently, might know that the important fundamental category is restaurant/bar and that the Jamestown Mercantile belongs in that category. But that is *not* (apparently) Kerry’s categorization. Kerry’s categorization was of *live-music venues*, not *restaurant/bars*. Kerry *could have* put Jamestown Mercantile into the restaurant/bar category, *but she didn’t*. Maybe she should have

(as the omniscient being would know); maybe she usually does so and for whatever inadvertent reason misspoke on this occasion (the omniscient being would know that as well).

The point I am trying to make here is that unless you consider yourself an omniscient being, then it is not fair to impose a Julian-created categorization onto a Kerry-created experience.

I am still trying to zoom in on the notion of warrant, so let me replay an earlier bit of this interview:

34:38 Kerry: Um, with seeing the screen, I have a lot of color-coded, overlapping, um, sort of, I guess, events or appointments. Um, and all of them have labels, some of them have locations. Um, I really struggle to keep a schedule in order unless I have it all written down. So it's, um, a combination of like work appointments, um, social stuff, and then also just general things I need to do. So it's taking in a lot of their information."

35:12 RTH: So lemme lemme interrupt that. And, and in, in terms of sort of training, training in the method. You've described, described I think sort of three, maybe two or three sort of different aspects.

RTH (35:12) goes on to discuss the things that I have color-coded here: the purple is a description of what is on the screen. The goldenrod is a personality self-theory. The green is (or may be; it is ambiguous) an explanatory gloss on her experience. None of those things is a description of directly apprehended experience; the point I am trying to make here is that RTH has a warrant to give a little training lecture about experience *because each point in that lecture refers to something that Kerry actually said*. This is *not* RTH importing a theoretical position *ex nihilo*. Kerry knows exactly what RTH is talking about, because RTH is talking about exactly what she said.

So I would say that RTH has a warrant to give that lecture because the issues arise from Kerry (as sensitively understood by RTH).

Julian comments (a year later): These comments were helpful. From the perspective of editing the transcript nearly a year after the fact, I was disappointed by my question of whether innerly speaking "they're only open from Thursday" came with meaning attached to it. Why did I ask it? Maybe theoretically, inner speaking could be a string of meaningless sounds, and I wanted to rule out that possibility. But now this seems like a theoretical overreach. As Russ said, a lot of things are theoretically possible, and it's not convenient to get into all of them.

Asking about meaning as a separate thing also reminds me of our discussions of "content" with Mel. Mel was often absorbed in a movie or conversation or whatever. And I would ask if the "content" of this was present to her. I was separating out content from absorption in a way that wasn't relevant to Mel's experience, and that imposed a meta layer, overly stratifying and segregating experience.

The question here seems similar. I am separating out "meaning" from the inner speaking. This strips the inner speaking from some of its characteristics. And it also forces "meaning" to do too much. Meaning becomes its own entity. I then go even further, essentializing and attaching it to the experience itself. I ask if Kerry is in

“decision think-y mode” [41:37]. So meaning gets abstracted and applied to the very “mode” of Kerry’s experience. With a question like this, of course Kerry gives an answer that generalizes and applies theoretical constructs.

So yes, as Russ said, it’s important that I don’t impose theoretical constructs. And that my questions are guided by Kerry’s experience itself. I like the metaphor of a sensitive mic, capable of picking up signals from the environment, no matter what the wavelength.

42:41 JBK: [laughs]. Okay. So the mode, the more general thing, and again, I think my phrasing kind of, yeah, I do wanna find out about more specifically this block of time. Um,

42:53 RTH: So I think you’re asking a question which is more advanced than we’re capable of answering and that’s where we’re getting hang up.

43:00 JBK: Yeah, I think it’s more advanced than I’m capable of asking clearly either, so. [Kerry: (laughs)] [inaudible] I think we should go on to the next beep. [Kerry: (laughs) Ok!]

SAMPLE 2.3 DISCUSSION STARTS HERE

43:08 Kerry: All right. Um, okay, so this one I was, this one was at 9:46. I was, um, sitting in a cafe, um, uh, listening to my friend Evan tell me about, um, how he was working on a presentation deck for a job opening at his company. [JBK: Mm-hmm.] So for the LinkedIn, for the LinkedIn ad that they were posting, they were actually doing like a visual presentation alongside the job description. So in the moment, um, I was listening to him speak, um, and in *my* head was responding.... Um, actually the beep went off *after* I said this out loud. But anyway, I said, “That’s so nice,” [laughs] out loud. Um, and then the beep went off. But yeah, I’ll leave it at that [laughs], I’m trying not to give too much context.

44:17 JBK: Okay. So you out loud said, “that’s so nice.”

44:22 Kerry: Yes.

44:24 JBK: Did you ex, experience saying that?

44:24 Russ comments: I note in passing that that is a question about meta-experience.

44:28 Kerry: Yes. My ex, so I sort of said it in my head ahead of time. I dunno if that’s like too far be, before the beep, but it, right before I said out loud “That’s so nice,” like really right before I said in my head, “that’s so nice.” If I had a company post a presentation deck, I would wanna work for them. But the, that sentence, the only thing that was super clear in my mind was, “that’s so nice.” And the, the thought of if I had a company post a presentation deck I would wanna work for them was not auditory. It was sort of a more conceptual thought. Um, and then after thinking that is when I said, “that’s so nice” out loud, and then the beep went off. So in the moment of the beep, there was no voice in my head, but I had sort of, because I was auto like saying it out loud, I was saying “that’s so nice” out loud. [JBK: Mm-hmm.] But in the moments leading up to

me saying “that’s so nice,” I sort of almost, I said it in my head first and then said it out loud, if that makes sense.

- 45:44 JBK: Okay. Yeah. I think even though it’s pretty darn close to the beep, the saying it in your head, I, I’d like to look at like, just caught by the beep. [Kerry: Yeah.] So as Russ pointed in the, the diagram that like caught, caught in flight by the beep. [Kerry: Mm-hmm.] Um, is the, so the speaking in your head isn’t there, is the thought component or like *if, uh, a company had a visual thing, I would want to work for them*. Is that, is that present? Or no?
- 46:27 Kerry: Um, no. In the exact moment, um, also there was sort of a visual thing in my brain. I was, I was visualizing a slide deck [laughs (nervously? embarrassedly?)]. Um, so in the exact moment of the beep, I was looking at my friend Evan; I was out loud saying, “that’s so nice”; and I was visualizing, um, like the opening slide and this, this visual had a clean cut border, like a slide deck would. Um, and it was in similar branding to what I’ve seen him work on in the past. So sort of like a dark mood, moody, unclear image, and then white bold text with like a white fine line down the bottom. So I could see the opening side. I couldn’t read anything and I couldn’t, I don’t really know what the image was that was on the slide. Um, but the edges were very sharp. Um, yeah. So in the moment of the beep, strictly auditory, no voice in my head. “That’s so nice.” And also had a, a visual in front of me.
- 47:39 JBK: Um, what would you say is most, is most there? Um, between the image, the speaking, “that’s so nice,” and you also mentioned seeing, seeing your friend. [Kerry: Mm-hmm.] So, or maybe that’s just background or maybe saying “that’s so nice” is autopilot. But could you, could you [Kerry: Yeah.] give percentages to these things?
- 48:09 Kerry: In this instance, I would actually say my friend is number one, my voice is number two, and the visual component is number three. Um, [JBK: Okay.] I felt more present when I was responding to him.
- 48:27 JBK: Okay. So, so let’s look at the looking at your friend part of it. Could you, so what’s that like?
- 48:40 Kerry: Um, I think I was focused on his face and his reaction to what I was saying. [JBK: Mm-hmm.] Um, I, I mean I, I now reflecting upon it, I have like a very clear visual of what he was wearing and how he was reacting. He was kind of smiling as he was saying it. Um, I was trying to discern in the moment if he was happy to be working on the deck or if he was annoyed. He was kind of in the middle of speaking when I said, “that’s so nice.” So I was also trying to listen to him. Um, yeah, I guess I, I somewhat interrupted him [laughs] in the middle of his sentence when I said, “that’s so nice” out loud.
- 49:31 JBK: What was trying to discern if he’s happy or annoyed at, at this exact moment too? Or was it part of a more general process? Like,
- 49:43 Kerry: I think maybe that’s more general. I was like, as I said, that’s so nice. I was definitely reading his face and reading his reaction to see if he too thought it was nice.

49:59 RTH: So, so can I, can I interrupt this because I, I think Julian made this a visual of him in a way that Kerry hadn't said. I think Kerry's first description of this was that she was listening to him and, and I think Julian, if I'm correct, maybe not, but made that like she was looking at him and those are two different verbs. Two, maybe two different experiences.

49:59 Russ comments: Kerry's opening salvo (43:08) was about *listening* to Evan. At 46:27, she summarizes the beep: "so in the exact moment of the beep, I was looking at my friend Evan; I was out-loud saying, 'that's so nice'; and I was visualizing, um, like the opening slide." "I was looking at my friend Evan" is an ambiguous statement—it could be a behavioral description, a context description, or an experiential description. This was the first mention (three+ minutes into the interview) of anything that could be understood as seeing Evan.

JBK's reference to this is at 47:39: "And you also mentioned seeing, seeing your friend." That was the statement that jangled my antennae, because it is an unambiguous experiential statement. JBK did recognize the ambiguity by continuing "So, or maybe that's just background," but RTH, apparently did not see that as adequately bracketing the because-my-eyes-are-open-I-must-be-seeing presupposition that we discussed during sample 2.1 (see the comments at 2:52, 4:19, 13:20, and 22:08).

Julian comments: I agree that "looking at my friend Evan" came later and not in the opening salvo. But then again, so did visualizing the slide deck, which we came to understand as an integral part of the experience. That also came in at 46:27, not in the opening salvo.

I was also surprised when I asked Kerry to give percentage and she said "my friend is number one". I'll note that she doesn't say "looking at my friend" or seeing my friend". She merely said "my friend". Still what do you make of her ranking this #1? You say that you don't ask for percentages because you care about an exact number, but that it encourages participants to confront their experience and apprehend what was and wasn't central in experience. So do you find that percentages and rankings usually are broadly accurate? Or does sometimes the natural attitude get in the way, and something listed as #1 may not even be directly experienced at all?

Russ comments: "I agree that "looking at my friend Evan" came later and not in the opening salvo. But then again, so did visualizing the slide deck"

The DES aim is to describe directly apprehended experience. It accepts that Kerry (like everyone) is not likely to be skilled at that, and so the interviewer's task is to try to help the team (Kerry and the interviewers) learn how to cleave to experience. There are lots of ways that Kerry might jangle skeptical antennae; one of those is failing to describe something early in the process; another is using language that is ambiguous about whether it is fact-of-the-universe description or fact-of-experience description; another is....

I'm no mind reader, and I don't presume know how to credit (or discredit) timing and ambiguity issues, etc. But what I *don't* want us to do is to get ahead of Kerry—if she is ambiguous about something, then we should *not* come down on one

side of the ambiguity or the other—we should give her the opportunity to disambiguate on her own.

RE “But then again, so did visualizing the slide deck”

I’m still no mind reader, but Kerry’s way of presenting the slide deck did *not* jangle my skeptical antennae. She (46:27) said “In the exact moment, um, also there was sort of a visual thing in my brain. I was, I was visualizing a slide deck [laughs (nervously? embarrassedly?).]” I take a DES participant’s embarrassed laugh as pretty good evidence that she is describing experience, even though it causes some distress.

The bottom line: The DES iterative procedure is designed to gradually (one might say gently) help the team to cleave to directly apprehended experience, by being sensitive to what may be departures from directly apprehended experience and building skills where needed. My skepticism antennae don’t have to be right *all the time*; they just have to be right *much* of the time and *not systematically wrong* all the time. That is, the iterative procedure will work even though mistakes or misleadings occur; but it breaks down if I act on the same (probably presuppositional) incorrect impulses consistently.

RE “So do you find that percentages and rankings usually are broadly accurate? Or does sometimes the natural attitude get in the way, and something listed as #1 may not even be directly experienced at all?”

Mostly I don’t care, because, as you say, I use the percentages more as a tool to help participants aim at their experiences than as a way of measuring mental energy (or whatever). That said, as we get more and more presuppositions bracketed, I think the percentages get better and better.

50:33 Kerry: I would say.

50:36 RTH: And things don’t have to conform to reality. I can be listening to him even if he’s not speaking, and I can be seeing him even if he is speaking, even if I’m really, even if I’m really doing the talking, so the question is what, what’s in your experience?

50:53 Kerry: In my experience at that moment? [pause]

51:01 RTH: And “I don’t know” is a good answer too. It’s,

51:04 Kerry: Yeah, I think it’s hard because I do think a lot happens all at once, so it’s really hard to break it down and decide what is, I guess maybe more dominant. But I think I was, to break it down even further, I actually do think that the visual of his face was more dominant than what he was saying because I was also responding in that moment. So it’s like I see him and I’m responding. Um, so I may not have been listening as intently as I maybe should have been. [laughs]

51:55 JBK: Russ. I, I think, because I think when you talked about listening, I think at that point we were talking about saying “that’s so nice,” which we could ask later. I wanted to get to later if it was more listening or more talking or how that’s experienced. [Kerry: Mm-hmm.] But I think, I dunno, maybe me and Russ will have to go through the transcript and he can, we can point out what, what we think. Um,

- 51:55 Russ comments:
RE “me and Russ will have to go through the transcript”
See the comment at 49:59.
- 51:55 Julian comments (a year later): I don’t know what exactly I meant in this comment. But I think we’re otherwise doing a good enough job sorting through the transcript without having to decode this specific comment.
- 52:20 RTH: What I would, what I would say about the whole thing is that what is more valuable in our conversation here today is about *next week* rather than this last week or rather than yesterday. [Kerry: Mm-hmm.] We’re not gonna be able to discern yesterday because we weren’t, we weren’t prepared to have to make those kinds of discriminations at the moment of those beeps: y’know listening, my seeing whatever we, I gotta think about that and now going back, looking back, we’re not gonna be able to do it. But going *forwards* then I think Kerry is gonna be more adept at noticing what’s actually experiential and what’s... [Kerry: Mm-hmm.] So I don’t, I think there’s probably not too much profit in trying to figure out yesterday’s beep. I think it’s, it’s water over the dam. And we’re up an hour. I think it’s,
- 53:17 JBK: It’s still like to finish a bit more with, with this, if that’s okay with you, Kerry.
- 53:17 Russ comments: For reasons I have described, I think there is reason to worry that any upcoming conversation about the details of this sample might be collusive rather than descriptive, and I wouldn’t have run that risk. I’m no mind reader, so my worry may be unfounded, but there is very little upside and substantial downside to continuing. The upside—you get a few details about a seeing. The downside—you encourage confabulation.
- Julian comments: I get what you’re saying that the goal is iterative training and that pushing too hard for details leads to confabulation. And I do admit that some of my following questions are too theoretical, or unclear, or unhelpful. But I still think it would’ve been premature to end the interview here. There were some questions that elicited clear answers from Kerry. For example in her 58:01 turn she goes into more detail about the slide—what she sees and what she doesn’t.
- I don’t think the only upside is getting a few more details about seeing. Her response inspires your mini-speech Russ at 1:00:00. I think this speech was very useful for training. You basically tell Kerry: just because an image is unclear doesn’t mean it has to be peripheral, or less central in experience. You help abrade certain presuppositions. If we cut the interview here, we would have missed that.
- Russ comments: RE “There were some questions that elicited clear answers from Kerry.”
- The goal of DES is not clear answers, but answers that aim at directly apprehended experience. The risk—and it is a risk that infects much of psychology, I think—is that one mistakes clarity for fidelity. I would much rather forfeit a few details than run the risk of entering into a collusive agreement that we are talking about clearly apprehended phenomena.

RE "If we cut the interview here, we would have missed that."

I agree that was useful. Was it enough useful to make up for possibly encouraging collusion? I don't know.

53:23 Kerry: Yeah.

53:23 JBK: If you have the time. [Kerry: Yeah.] Um, yeah, I wanted to get back to seeing, to seeing Evan, um, he's smiling, looking at his face, and then you mentioned like trying to discern if he was happy or annoyed. And I, I kind of asked about that as if it was a separate thought. Um, but could it be that that's part of looking at his face and like not separate to that, but it is tied in with the looking part? Or no?

53:23 Julian comments: Or that it's context, or happened earlier.

54:02 Kerry: Um, yeah, I, I think I am, uh, in this moment I was trying to be aware of or trying to understand what he was saying. Um, and so part of that was in that understanding was looking at his face to see if this was a positive or a negative con uh, uh, sort of experience from his end.

54:43 JBK: Okay. Um, so, and, and then the, the, the, "that's so nice" saying that's so nice. Um, as Russ said, we, we get better on this each day we do it, but that experience, was that more like hearing like.... You are physically saying, but experientially, is it more like hearing that or saying like producing that or, [Kerry: Um...] does it not have the distinction?

55:20 Kerry: That, because it was out loud, that definitely felt like just speaking, um, and yeah, felt close to me.

55:31 JBK: Okay. And the, and then the presentation deck, um, presentation, is that like a, a PowerPoint presentation or like some other kind of,

55:49 Kerry: It was like an opening slide of a PowerPoint presentation.

55:52 JBK: So it's like a slide, it's, there's a white bold text filing. Are you, are you focused on any part of that or is it more just the general thing?

56:04 Kerry: I would say I was, um, more focused on Evan's face, but kind of just this was kind of below, um, [JBK: Okay.] yeah. And so that's also why I don't really know [JBK: Yeah.] like the details of the opening slide. I dunno what the text said. I like, I can see the font, but I can't read anything and I dunno what the photo was. It was just like a darker composition. [JBK: Mm-hmm.] Um, which is pretty stereotypical of, uh, [laughs], y'know, film agencies.

56:04 Russ comments:

RE " And so *that's also why* I don't really know [JBK: Yeah.] like the details of the opening slide"

My antennae jangle at this claim about causation.

56:44 JBK: Um, sorry to jump back, sorry for the whiplash, but to jump back to the visual part of Evan, are you focused on a specific thing, a specific part of his face? Or no?

56:59 Kerry: Uh, his smile, I couldn't tell if his smile was saying, yeah, this is really cool, or Yeah, I'm annoyed that I have to do this as part of my job and kind of smiling through it. I, I was definitely looking, I don't even think I was making eye contact. I was looking at his mouth. [laughs]

56:59 Julian comments: The confidence with which Kerry answers "his smile" makes me think this is directly experienced. Her laugh at the end as she said "I was looking at his mouth" also adds up as evidence. It reads like: well, it's a bit embarrassing that I was just looking at his mouth, not making eye contact, but that's how it was.

This turn combined with her ranking paying attention to Evan as the #1 part of her experience in the 48:09 turn make me think it was directly experienced.

However, there is a caveat. It's an early day and we're still working out the exact moment of the beep. As you said Russ, attention should be turned to iterative training for the next day. And it's impossible to untangle everything that happened at the moment of this beep.

Russ comments: Here's a bit of advice from long and painful personal experience. If ever the feeling of *I'm right!* arises in you, you should recognize that you are very probably wrong. Here's why: If you really are right and there is little doubt about it, the feeling of *I'm right!* will probably not arise. You don't have a feeling of *I'm right!* when you notice, for example, that you are walking on the floor, not on the ceiling.

The feeling of *I'm right!* arises when a presupposition somewhere in the vicinity is winning. That feeling is the presupposition's way of maintaining itself—if you think you're right, then you won't have to subject yourself to the scrutiny that might lead you to recognize that your rightness arises only from some narrow or idiosyncratic conceptualization of the situation.

That is, there is very rarely a situation where *I'm right!* is the most appropriate feeling to have. When you actually have the warrant to recognize that you are right, it will be at the end of a long process where you have ruled out *I'm wrong*, and then ruled out another *I'm wrong*, and then ruled out yet another *I'm wrong*, and then ruled out another...., but in that circumstance, it will not occur to you, in your exhaustion, to feel *I'm right!*

More directly: Fidelity, the aim of DES, is *never* about just one thing; it is always about one thing alongside several or many other things; it is about one thing in relation to some or many other things. The feeling of *I'm right!* is at best about one thing in isolation; the feeling of *I'm right!* arises from ignoring many other things to make a judgment about one thing. But such ignoring is the abandonment of fidelity, the abandonment of the heart of DES.

57:19 JBK: Okay. So more the smile. [Kerry: Mm-hmm.] And, and you mentioned at some point like what he was wearing or something, but is that, is that visually present at this moment or in the periphery or more just like, y'know, what he was wearing, so

- 57:38 Kerry: I think that's more in the periphery. I was more focused on his, what his face was doing.
- 57:44 JBK: Mm-hmm. And then, okay, now back to the slide deck. Um, so moody, unclear, darker. Is there, is it a specific color or just like general dark?
- 58:01 Kerry: It's primarily black, but with hints of, um, royal blue and red kind of throughout it. Um, but it's not, nothing's clear. There's no, there's no clear like figure or focus or [JBK: Mm-hmm.] It, it kind of looks like just abstract art and colors sort of blending together with text over top.
- 58:30 JBK: Okay. And has, you mentioned clean borders. Is that like, um, borders and then that image ends, or is it borders and then there's a computer screen or a scene around that?
- 58:45 Kerry: Border and the image ends? Um, it almost looks like someone printed out a title slide, cut it out crisply, and then just had it sort of in my peripheral vision as I was looking at Evan specifically.
- 59:00 JBK: Okay. Um, do you, do you mean peripheral kind of literally, like this image would be off to the side or do you mean it maybe a bit more metaphorically, like peripheral as in it's not central to your, like you're mostly looking at Evan now?
- 59:23 Kerry: I think kind of both actually. Um, so he was sitting diagonally across from me. Um, so I'm angled looking at him, focused on him, and then to the left in my periphery was the slide deck. Um, so both visually it was kind of off to the side, but then also metaphorically, I would say my focus in that moment was more on Evan than the visual slide.
- 59:23 Russ comments:
RE "I would say my focus in that moment was more on Evan than the visual slide."
Recall that my antennae had jangle at her causation claim (56:04) that "explained" that the slides were blurry because she was more focused on Evan's face. Now I notice that she gave far more details about the slide than about Evan's face, and many of those details were clear. That discrepancy, arising from Kerry, is the warrant for the little lecture at 1:00:00.
- 59:55 JBK: Okay. Uh, I'm good on this one. Do you have questions, Russ?
- 1:00:00 RTH: Well, let me, let me give a little lecture about visualization [Kerry: Hmm.] because I think your im-, your image is in some places clear and what's clear is the slide deck-y portion of it, the edges of the, *this is a slide deck*. And what's *not* clear is what's in the slide deck. And I think that is a sign of skillful image creations, skillful inner speaking, inner, excuse me, skillful inner seeing in the sense that you wanna portray for yourself a slide deck, but you *don't* wanna portray what the slide deck is about. And, and you do that visually by having a clear slide deck and an unclear content of the slide. And, uh, the re- So I'm, I'm in, in no way trying to interpret why you would do that or

whatever, but I, but I, what I want us to do is to not, is to be, is, is to recognize the details that we're looking at and that some are clear and some are not.

1:01:02 And, and not to be, not to be bashful about describing unclear because it's actually quite skillful, skillfully done. You, you are, you are imagining and for yourself a slide deck where the content is not important, the slide deck is important, but the content isn't, and that's what you *see*. [Kerry: Hmm.] And uh, so, but basically I'm reacting to you being a little, what appear to me to be a little apologetic or whatever, but my image wasn't too clear or whatever [he refers to what he took to be a nervous laugh while describing this seeing at 46:27], and *that* led me to wonder about, well, it's off in the periphery or whatever, all that. What I *don't* want us to do is to say, "well, because it wasn't, because it wasn't clear, it *must have been* off in the periphery." [Kerry nods affirmatively]

1:01:50 Because the *other* part of this lecture that I'm giving right now is that it is possible to be looking straight ahead at Evan and also to be looking straight ahead at this image of a slide deck, and, and yet to keep those things entirely separate. One way of seeing is to see the real Evan and another way of seeing, even though they're both directly ahead. Which is not to say that I'm not, that I'm not believing you that, uh, it's off to the side. What I'm just saying is it doesn't *have* to be off to the side just because it's not clear. [Kerry: Mm-hmm.]

1:02:24 Kerry: Mm-hmm. It was, it, it was kind of, yeah, it was off to the side, like over his laptop, but he was at an angle, so it was definitely in the periphery in this case. Um, but yeah, not as detailed.

1:02:44 RTH: Okay. Yeah, I think I'm good. We gonna do this again?

1:02:51 JBK: Uh, I'm good on this. I'm down to do it again.

1:02:55 Kerry: I'm gonna try to not use my template next time and just go with beeps, [laughs], so I'm a little bit more focused hopefully in the moment.

1:03:07 JBK: See how that does,

1:03:09 RTH: It's a developing skill and what, what works at one time is good at one time, but not necessarily good at another time. That's, that's the object, that, that's how we [Kerry: Mm-hmm.] And I would say about the scheduling is gonna be a little bit difficult. We're gonna, we're gonna make a tentative schedule here, but it might be subject to change after we figure out where Mel is and when, when she's available.