

Kerry 6.
Kerry Interview 6

Below in black is a word-for-word transcript of the October 16 interview with Kerry that is available on YouTube at <https://youtu.be/HqlxzmUIMYE>. 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.

0:00 RTH: So you first, or me, Julian?

0:02 JBK: Uh, I can go first, see how rusty I am.

0:07 RTH: So I'm not sure I heard that. You first or me.

0:09 JBK: Yeah, I'll, I'll go first. [RTH: Okay.]

SAMPLE 6.1 DISCUSSION STARTS HERE

0:12 Kerry: Cool. So I did my beeps this morning. Um, and so actually kind of late, just bef it ended just before this meeting. Um, but the first one went off at 11:18 AM. Um, I was on the phone with my, uh, with a client um for work, but I was kind of distracted and I opened up my Venmo app. So I was looking at my phone whilst, while listening to my client speak. Um, and I was looking at the Venmo app specifically at my sister's face cuz she pops up as like a recent person I sent money to. [JBK: Mm-Hmm.] Um, so in terms of what was going on in my head at the moment, honestly, I felt a little distracted. Like, I wasn't quite listening to the person on the phone and I didn't have much in my brain. I just mind— kind of mindlessly opened the Venmo app and, um, I wa when the beep went off, I, I wasn't even really registering the text on the app. I was looking at my sister's face, so looking at the photo that was in her profile.

1:32 JBK: Okay. So you're looking at her, her photo in the Venmo app, photo in the profile. Are you noticing any specific thing about the face or is it more general?

1:44 Kerry: Um, yeah, she was wearing this colorful hat, um, that I really like. It's from a brand called Skida, but they have like really colorful patterns, and so it was like blue, white, pink, and I think black was the pattern. So I was specifically looking at like both the hat shape, um, and also the, like, the colors of the hat. And, and also the, the background. It was a winter photo, so it was kind of like a bluish background. Um, that, yeah, I was,

that's kind of what I was taking in the most, more than her, I guess, facial expression or anything like that.

2:32 JBK: Okay. So the hat and the background.

2:32 Russ comments: In Husserlian phenomenology, the epoché is the suspension ("bracketing") of the natural attitude so as to be able to observe phenomena without being influenced by our own beliefs or biases about the objective world, with the aim of reaching transcendental consciousness. DES has a more modest aim—reaching a faithful understanding of Kerry's experience as it presents itself to her—but DES requires a similar (if more modest) epoché (which Hurlburt has generally called "bracketing," but this sampling day makes the epoché more salient.

Here, Kerry's initial description (0:12) is of the natural world: of Venmo apps, faces, and photos. At 1:12, she begins to describe her experience (colorful patterns and shapes), mixed with talk about the natural world (Skida, the photo context). The DES interviewer's job is to help with the epoché, to help Kerry bracket away the natural-world objects and focus on the experience.

However, JBK (2:32) does just the opposite—he focuses entirely on the natural objects (hat, background) and not at all on experience. That is backwards from what should be the DES process.

2:34 Kerry: Yeah. And her, actually, her sunglasses were bright blue as well. Um,

2:34 Russ comments: Probably because JBK asked about objects, Kerry responds about objects (sunglasses), but she still emphasizes the experiential aspect (bright blue)...

2:39 JBK: Sunglasses. Was it more about the hat, more about the background or like a mix or is it kind of all of it together?

2:39 Russ comments: ... but JBK asks only about the object, not the experience. He is on the wrong track if his aim is to discover (as DES aspires to do) Kerry's experience.

2:49 Kerry: Um, I would say I, I would say, more, like 60—40, like hat to overall picture. Like I was kind of focusing on the hat, but it's hard not to see the whole picture when you're looking at it. So, um, it wasn't that I—I didn't consciously have any thoughts like, oh, that's a nice hat or anything like that. It was more so just my eye, that's where my eye was.

3:15 JBK: Okay.

3:15 Kerry: It felt mindless in the, in that moment.

3:15 Russ comments: To my ear, Kerry in 2:49 and 3:15 is perfunctorily answering JBK's question, but her lack of conviction suggests that she is not describing her experience, which (at least at some level) she knows is the aim of DES.

3:19 JBK: And so this colorful blue, blue, white, pink black pattern.

- 3:19 Russ comments: Finally, 3 minutes in, a question about experience...
- 3:24 Kerry: Yeah.
- 3:25 JBK: Uh, did you say what kind of pattern it was? Or was that not,
- 3:25 Russ comments: ...but then the questioning reverts to objectivity (the kind of pattern) rather than experience...
- 3:29 Kerry: It's kind of like a seventies swirl, um, like thick lines that become thin lines that are kind of swirling around with, um, flowers as well.
- 3:29 Russ comments: ...so Kerry obliges by describing the objective nature of the pattern, rather than (or perhaps mixed with?) her experience.
- 3:45 JBK: Okay. And was it, were you noticing anything even specific about this? Like more the flowers or more the swirls, or is that just too, too, were you getting too specific then?
- 3:45 Russ comments: This question, even though it seems to invoke experience, is actually about the object: what *items of the hat pattern* (swirls? Flowers?) are you noticing? The problem is that her experience is *not* of the items of the pattern; it is (probably—that is where the power of her talk is) of the colors, irrespective of whether that is of the flowers or the swirls.
- 3:58 Kerry: Um, probably too specific. I was also, I can't remember what it, like upon reflection. I can't remember the shape of the hat, but, um... Yeah, I think it was more the color and the general pattern rather than like zeroing in on anything specific with the flowers or anything like that. [JBK: Yeah.] It was more of like, yeah, just focused on the general color and pattern.
- 4:28 JBK: And you say now that you can't remember the shape, but you mentioned that at the time, like the shape was also part of...
- 4:28 Russ comments: To my ear, Kerry has said "Experience-wise, it's the color. It's the *color*. It's the *color*. It's the *color*!" But for some reason, JBK does not seem to have heard that. I'm no mind-reader, but I suspect he is stuck on the object (the hat) rather than the experience. That is, he has not adequately bracketed his natural attitude (not performed the DES epoché).
- 4:35 Kerry: Yeah, basically there's, there's this style of hat that I think is really silly and it's very big in, um, it's very popular in Jackson Hole. And I think part of me was trying to see if my sister was wearing that hat. And I couldn't remember if like I, I think I was trying to work it out, but the photo's so small that I didn't even think I was fully registering it. I think it was something that was kind of, that felt on the back burner, but the reason why I wouldn't even be drawn to the shape would be because probably a little bit of judgment [laughs], like, why is my sister wearing this? Because I think it's a little bit ridiculous. But I think the, the, definitely the color first and foremost, then the shape,

then the background was kind of where my focus was colored pattern, shape, background. [JBK: Okay.] Is how I would describe my overall focus.

5:33 JBK: And do you think the, trying to work out if it was a specific type of hat or thinking it's a bit ridiculous, do you think that's there at this moment at all?

5:33 Russ comments: I'm no mind reader, but this is how I understand this: JBK is asking a philosopher's question, in the realm of rich-vs.-thin experience, when he hasn't yet discussed the main aspect of experience (colors). There is no warrant to believe an answer to such a question.

5:43 Kerry: Not in this moment, no.

5:45 JBK: or just background? Okay. So you're focused at the hat in this picture.

5:45 Russ comments: No, she's not. She's not focused on the hat, she's not focused on the picture, and she's not focused on the hat in the picture.

5:52 RTH: So can I, can I interrupt here because I don't think she's focused on the hat at all. I think she's tried to, tried to tell us pretty consistently that she's focused on the *colors* [JBK: okay] which *happened to be* of a hat or happened to be of the sunglasses. And we've been focusing on the hat as if it was the hat and the sunglasses that she was focused on. But that's, those are very different things. So we can ask now, but it might, might be sort of water over the dam. [To Kerry] Does, does it seem to you like you're looking at a hat which *happens to be* blue and pink and white and whatever? Or does it look like you're looking at the blue and pink and white, and whatever, that happens to be of a hat?

6:31 Kerry: Um, I th I think, I don't know if this answers the question properly, but I have seen this photo of my sister before with this color combination. And so it, in my mind might be less about the hat and more about the colors and me registering, oh, that's a photo of my sister based on this, the, this color combinations that... I don't know if that makes sense. Um, but I would say color first and foremost, and *that* helped me register that, that was a profile of my sister and the hat was obviously on her head and part of it, but I would say maybe the color was probably what I was registering or focused on the most.

7:29 JBK: Okay. So more about the color. Um, would it then make sense to ask more about the colors? Like when you say pink, is it like a fuchsia or like a lavender, (I guess that's purple but

7:29 Russ comments: This question is *not* about experience—it is about the objectness of the color. That is, this is, like the previous questions, about *the hat* (is it fuchsia? Lavender?), not about Kerry's experience.

7:41 Kerry: Uh, baby, baby pink, kind of a charcoal black, um, turquoisey blue, and then kind of a creamy white.

- 7:51 JBK: Okay. Uh, do you have more questions about this part, Russ?
- 7:59 RTH: I think I'm good. And I'm not sure there was any other part, but we can find out about that.
- 7:59 Russ comments: By "I'm good," RTH means that he thinks there has been too much conversation about the object to believe anything that might further to be said about the experience. That is, we had our one chance to inquire about experience, but we didn't take it. If there was any experiential detail (such as it was mostly about the pink, or about the contrast between the pink and the black, or about the smoothness of the pink by comparison to the coarseness of the black, or...) we have missed our opportunity to inquire about it.
- 7:59 Julian comments: Normally when I don't comment, it means I agree. But I'll just sum up here to say that I agree with your play-by-play for my interviewing for this sample. I continually asked about the object rather than Kerry's experience.
I will say I think it's possible that Kerry was caught by the color *and* pattern. That's hard to excavate of course.
- 8:05 JBK: Uh, I guess I didn't think so either, because the, you mentioned the, the call and the, the voice on the phone, that was kind of like back burner [inaudible]
- 8:15 Kerry: I was not really paying attention to be perfect, to be honest.
- 8:19 JBK: You weren't paying attention. Yeah. Um, so it's, was there anything else besides, you know, just this photo?
- 8:19 Russ comments: At the risk of repetition, Kerry's experience was *not* about the photo.
- 8:28 Kerry: Um, I could like, see, obviously looking at the app, I'm, I can see the white background with sort of, like I could almost sketch it out of where the text was sitting, but I wasn't, the text in that moment wasn't in focus and I wasn't like actively reading anything. So, um, it almost was like white background kind of black text blobs that were all legible. And then the photo, which is where the primary focus was.
- 9:03 JBK: Okay. So mostly focused on the photo. Um, and it's like a little circle thing.
- 9:03 Russ comments: These are questions about the thing, not the experience.
- 9:10 Kerry: Mm-Hmm. Profile, super small at the top of the, of the page.
- 9:18 JBK: Uh, I'm, I'm good on this, Russ.
- 9:23 RTH: So, so what I would say about it is that to my ear, and if we had asked different kinds of questions that we, I would be more or less confident about this, I suppose, but it's not about the photo, it's not about the hat, it's not about the sister. It's about the colors. I'm seeing colors (and shapes, maybe). Colors and shapes, and that's what's central in my experience. And I can say, *well, yeah, it's a photo and yeah, it's a Venmo*

app and yeah, it's my sister, and yeah, the hat's crazy, whatever. But that's secondary, it seems to me, to what Carrie's experience was, which at this moment was pretty straightforwardly sensory.

- 10:05 JBK: Um, that's, it's interesti— I mean, I don't disagree with that. I guess it's hard to say based on my questioning, because I did ask in a way that made it seem like: oh the shape and the background was also, you know, part of this more holistic thing than just the colors. Um, I definitely agree that the colors are super important.
- 10:33 RTH: I, I think if you, if you were to replay the beginning of what she said about this, I think she's, the power of her description is in the colors. She has to speak in English, and so she's gonna say it's the hat, whatever. But I, I,
- 10:51 JBK: Interesting.
- 10:52 RTH: But I think it's about the color.
- 10:54 JBK: I guess. I guess we will be replaying later. I don't, I don't disagree, so, but it'll be interesting to see. Should we move on to number 2? [RTH: Number 2.]

SAMPLE 6.2 DISCUSSION STARTS HERE

- 11:03 Kerry: Okay. This one happened very shortly thereafter, so I was actually still on the phone. Um, this was at 11:20 AM, so two minutes later, um, I was still talking to my client, um, [laughs]. (This makes me sound like I really was not paying attention, but I really was not paying attention.) Um, I was [laughs hard], I was still not listening really to them at all [laughs]. Um, and I had my, my hair was down and I was holding my hair and [laughs] splitting my split ends. Um, and one particular hair was lighter than all the others, which usually means that it's more dead. Um, so I was very focused on that piece of hair. [laughs] Um, and I was still listening and I, I could get the gist of what he was explaining (he was explaining a process of downloading a PDF for this email marketing thing that we were working on) but I was not, like, I got the theme of what he was saying. I was not super, um, intently listening to his words. Um, but that, in that moment my hair was like very close to my face. So I was very focused on that one individual strand [laughs] of hair. Um,
- 12:20 RTH: And so is this a visual focus or a tactile focus? Am I, am I feeling it or am I seeing it?
- 12:20 Russ comments: In the context of the previous (sample 6.1) discussion, note that this is a question about *experience* (feeling or seeing?), not a question about the object (the hair). That is, this is an example of a question that is likely to produce the results that DES is looking for.
- 12:26 Kerry: Um, I would say both, but it, it felt more like seeing. I wasn't like yet pulling the hair apart, so it didn't feel like a, a tactile experience. Like I was holding my hair and very intently looking at one singular strand of hair. So I felt like I was seeing more than feeling.

12:52 RTH: And am I seeing the lightness of it or the deadness of it?

12:56 Kerry: Kind of, that's hard to say because with my hair, lightness implies deadness in my mind. I probably noticed it over other strands because it was lighter in color, but to me that also might've been, um, me zeroing in because it was dead, if that makes sense.

13:24 RTH: So what I, what I guess I'm trying to figure out is whether for *you*, it seems like I'm looking at my dead hair, which happens to be light? Or does it seem, I'm looking at my light colored hair, which means to me that it's dead?

13:37 Kerry: I think it's the latter.

13:42 RTH: Which was I'm looking at [Kerry: Light colored hair.] light colored hair, which

13:45 Kerry: Which.... [RTH: then implies that it's dead] Correct.

13:46 RTH: or sumthin like that. Ok. And, and the, so I'm, I'm happy with that portion. Julian, you got any questions?

13:46 RTH comments: Still in the context of the previous discussion, note that RTH has not asked a single question about the object nature of the hair—not how long it was, not how split it was, not exactly what color it was, and so on. He has (as DES would have him do) focused entirely on Kerry's experience.

14:02 JBK: Um, no.

14:05 RTH: And then I *know* what the guy's saying. And is that present to me right at the moment of this beep? Or is that sort of just in general in this conversation of processing enough to know what, what he, what he's talking about, but at this moment, I'm totally into the hair?

14:20 Kerry: At this moment. I was very into the hair.

14:28 RTH: [JBK coughs] And, and so is this, is this moment, then, similar to the previous moment, but which (at least in my head) was mostly about color? That was about color (pink and blue and white, or whatever); this is about color (light). But I'm, I'm in, I'm attending to the color. I'm primarily,

14:45 Kerry: I would say that and texture here. Um, not in, not in how I'm feeling, but the lighter hair also kind of becomes a bit frizzier [laughs]. And so also noticing that standing out as opposed to the smooth other strands.

15:07 RTH: Okay. So the sensory characteristics of both, both include color, and this one has to do with the frizziness, I guess. And the other had to do with the shape-ness of it, which I, which is also sort of a visual characteristic. But in both cases, I'm interested, I'm into the *visual characteristics* of this. [Kerry: Yeah.] Whatever it is that's going on with me,

whether it's hair or cap or whatever, I'm into the visual characteristics. [Kerry: Yes. Yeah.] Okay. Then I think I'm good.

15:42 JBK: Okay. I'm good on that, too.

15:42 Russ comments: In the description of this sample, JBK wrote: "I'm also feeling the frizzier texture." In Kerry's experience, the frizziness was seen (14:45), not felt. I'm no mind reader, but I suspect that JBK's mistake here arises from his failure to bracket the natural attitude. It is probably true that frizziness is, most of the natural time, a characteristic of hair that is felt rather than seen, but DES is *not* about the way things are most of the time in the natural world. It is about experience at the moment of the beep. I suspect that if JBK found the epoché easy, found it easy to apprehend Kerry's experience, did not conflate experience with characteristics of the natural world, then he would not have made this mistake.

THEY SORT THROUGH A MICROPHONE RECORDING ISSUE

15:44 JBK: Russ your mic switched back to webcam, I'm pretty sure.

15:55 Kerry: Yeah. It sounds like, do you hear the high-pitched, Julian?

15:59 JBK: Yeah. It sounds like a tea kettle's going off.

16:01 Kerry: Oh, yeah. There we go. That's way better. [JBK: Yeah.]

16:08 RTH: So now, which, which mic, can you tell which mic I'm using? [taps his two microphones] Am I using...

16:14 JBK: Yeah, whatever you just tapped. First one you tapped. [RTH: Okay]

16:18 Kerry: That's fine. Yeah, that sounds way better.

16:20 RTH: So that, that might explain what happened to what happened here. I, I bumped the cable and so it could be that this cable is defective, which is why, why I had a problem with the audio

16:33 JBK: Ah, cable!

16:34 RTH: in the first place. I just, it's plugged into my computer, which is sitting on the floor and I tapped it a little bit ago. Mm.

16:39 JBK: Always these darn cables.

16:42 RTH: So I need to get a better, newer, another, another cable for this mic.

16:47 JBK: Okay.

16:48 RTH: Maybe.

16:49 JBK: But for now, no more tapping. Then we're good.

16:52 RTH: Alright. On to number 3?

SAMPLE 6.3 DISCUSSION STARTS HERE

16:55 Kerry: Beep number 3 was at 11:57. I was, um, blow drying my hair. And, um, I'm, it's my birthday today, [laughs], so I'm having [RTH: Happy birthday!] (Thank you.) I'm having friends over tonight. Um, and so I was imagining in my living room, which is two rooms over, over that way, I was imagining the living room and I was imagining the friends who I invited to come over. And I imagined myself saying like, I was in the middle of this thought. I'm actually, I think it was towards the end of the sentence that the beep went off. Um, but basically [laughs] "30 is not that bad. It's 29 that sucked." [laughs] was the, what... I, I was imagining myself saying to the group that I invited. So it was both, I could hear my own voice and I was hearing it as, as though I like, well, it was coming from me, but it, it sou— like I could, I was imagining myself saying it to other people. So it was almost as if I was like in the room hearing that as well. Um, and I would say I, I wrote "40% focus on this." So, you know, I'm, I'm still like physically present, but I had both, I guess a visual and an auditory thought.

18:23 JBK: So visual and auditory thought thing, uh, "30 is not bad. It's 29 that sucks." [Kerry laughs]. And, and you can hear it. It is like those exact words, and not just the concept of this. Right?

18:40 Kerry: Yeah, no, it's those words in my voice [JBK: In your voice.] that I was hearing.

18:46 JBK: And is it more like, um, like to use this tape recorder metaphor of if you, you're speaking into a tape recorder versus you press Play and play it back?"

18:46 Russ comments: To differentiate between the experience of hearing and speaking would be reasonable if the relevant distinction had been established as being between inner hearing and inner speaking. But we have not yet established that. There are, or at least might be, two Kerrys involved in in this experience: there is the Kerry who is wearing the beeper having the experience (let's call her Kerry_E), and there is the Kerry who is being imagined (Kerry_I). We have to sort that out before we can move to the details.

We (or at least I) haven't grokked the big picture of this sample. In terms of seeing, at least all these are possible, I think:

Kerry_E imagines a party scene where Kerry_I is understood to be present; this is not a (inner) seeing experience.

Kerry_E innerly sees a party scene from Kerry_I's perspective (that is, through Kerry_I's eyes; Kerry_E herself is not seen).

Kerry_E innerly sees a party scene which is seen from some perspective other than Kerry_I's; Kerry is understood to be present in the party but is not seen.

Kerry_E innerly sees a party scene which is seen from some perspective other than Kerry_I's; Kerry_I is seen (from the back? From the side? From above?)

In terms of hearing or speaking, at least these are possible:
 Kerry_E hears Kerry_I saying “30 is not bad. It’s 29 that sucks” with making-a-joke vocal characteristics.
 Kerry_E experiences herself as innerly speaking (for Kerry_I) “30 is not bad. It’s 29 that sucks” with making-a-joke vocal characteristics.
 Kerry_E experiences Kerry_E as innerly speaking (for Kerry_I) “30 is not bad. It’s 29 that sucks” with making-a-joke vocal characteristics.
 Kerry_E understands that Kerry_I is saying “30 is not bad. It’s 29 that sucks,” but that is not a hearing or speaking experience.

There are, therefore, at least $4 \times 4 = 16$ potentially main characteristics of this experience. We need to figure out the big experiential picture before it will be possible to get the details.

- 19:01 Kerry: In this instance, it was definitely a press Play. Um, it felt, it actually felt like I was replaying a memory, but that memory hadn’t happened yet. It was almost like I was predicting the memory, if that makes sense. So I was hearing my voice as opposed to, uh, [pause] speaking [pause] it.
- 19:01 Russ comments: What makes the end of Kerry’s turn difficult for her (I think) is that she is discovering that we haven’t sorted out whether “press Play” applies to Kerry_E or Kerry_I.
- 19:24 JBK: Okay. So more, yeah, hearing it rather than speaking. Um, is there something else about it that makes it kind of more kind of memory-like? Or, or is that just talking mostly about this voice?
- 19:42 Kerry: Um, I guess it felt, no, I, I, well, I guess to me, memories are both visual and auditory, so that’s maybe why it felt like a memory. Like I, I felt... It was so detailed in my mind that it felt like I had seen it before, but I hadn’t seen it, if that makes sense, but I...
- 20:05 JBK: Okay. So [Kerry: Yeah.] so it was really, it was detailed. So, okay. I’m gonna stay a bit more on the voice thing. Um, “30 is not that bad. It’s 29 that sucked.” Is, would you say this is your normal voice, normal pitch and tone, or is there anything different about it?
- 20:27 Kerry: Um, it, yeah, normal, it’s definitely my voice. It’s my normal pitch and tone. I would say sometimes when I’m speaking in a group of people, I speak a little bit louder or, um, more animated, um, if I’m telling a story. And so this voice was a little bit more, I kind of was saying it in a tone, like I was cracking a joke, like, um, a hint of humor in it. I guess.
- 21:01 JBK: It’s a bit louder jokey-er tone. Um, and then for the visual part, friends in the living room, could you describe that?
- 21:12 Kerry: Yeah. Um, so I have two couches in my living room and a coffee table in the middle. I was looking at the couch on the right-hand side, which is a white couch. I couldn’t see

the other couch. Um, and so it was kind of like I was standing in the room at that angle. So I was, um, there's three people sitting down in front of me, my friend Sam, my friend Nora, my friend Greta. And then to my right, I knew there was someone sitting in a chair there, but I, I'm not sure which friend, cuz I have like eight people coming over. So I'm not sure which friend was there, but kind of more of an idea of a pr, presence there. Um, I was more focused on the couch, the window, the rug, the coffee table. There's cake and drinks on the coffee table (the drinks that I'm gonna buy tonight, um, for everyone). Um, and everyone's kind of dressed how they stereotypically dress. Sam's in a hat that he always wears. Nora's wearing a neck, this gold-chain necklace that she always wears. Um, Greta's in workout clothes [laughs]. Um, so the, those three are very in focus. But I think the idea in my mind was that there's other people sitting on the other couch and the chair next to me, but I was only looking at those three.

22:41 JBK: Okay. And was all of this detail present at this moment right before the beep, [Kerry: Yeah.] or was it maybe that over time at one point you noticed the chain at one point you noticed something else?

22:56 Kerry: Uh, no. All this detail was present. I would say the weirdly, the most detailed thing in, um, this entire visual was actually the rug. Um, which is like a, just, we just recently purchased it, um, kind of like a multi, like a patterned rug. Um, it's like cream blue and orange. Um, so the rug was in the most detail. The white couch was in the most detail and the outfits were in most detail, but their faces, weirdly, even though I know them and, but their faces weren't super in-focused. But yeah, all of this detail was present at the moment of the beep. But I would say the most detailed item was the rug.

23:45 JBK: The most detail was the rug. Um, and was that mostly about the creamy blue orangeness of the rug or the pattern that happened to be creamy blue and orange or something else?

23:59 Kerry: I think more than anything actually was the pattern, um, because this was (actually, I don't know why), but it, it's kind of an intricate pattern. Um, so, and that was kind of, I would say like I was most drawn to that visually, um, with color, I guess being an important part of the pattern. Um,

24:32 JBK: Ok. Is something about this pattern standing out at the moment, or,

24:36 Kerry: Um, it's kind of a vintage style. Um, and it looks worn, which I like. Um, I, I really like this rug, which is probably why [laughs] my, I don't know if that's why, but that's might be why my brain was focusing on it. Cuz it was a whole discussion with my housemates of which rug we were gonna get and it took forever and we finally bought it. So it to me makes sense that my brain was drawn there. But I don't know if that's why.

25:06 JBK: If, if you describe the pattern, would it help us like understand your experience of this moment?

- 25:06 Russ comments: No, it wouldn't. That is a question about the natural world, and JBK's interest should be on the experience. As the discussion about the first two samples showed, those are very different things. To be good at (or even adequate at) DES, JBK needs to bracket away any interest in the natural world.
- 25:12 Kerry: It's the style of rug that you would expect to see in, uh, like a, an old-style library, I guess. Um, kind of has these, um, repeating swirly borders almost. And then, I don't know how to describe it, actually should know this. I should know the visual language better than I do because I'm a designer, but I [laughs] I'm struggling. It's like if you picture, you know, those red and red, uh, and like cream rugs that you would see at the base of like a piano in an old, old home.
- 25:12 Russ comments: What has happened here is that JBK has asked about the natural-world rug, and Kerry is now trying (hard—she is putting substantial energy into trying to characterize the rug) to conjure up some characteristics of the natural world where such a rug might be found. At best that delays any attempt at describing her experience (which had little or nothing to do with libraries); more likely, it confounds or corrupts any description of her at-the-moment-of-the-beep experience.
- 26:00 JBK: I'm picturing something, but it might be different from what you're picturing.
- 26:03 Kerry: I'm trying to, um, I'm really struggling with my words, um, vintage rug.
- 26:11 RTH: I don't think we should probably spend too much time trying to describe the rug.
- 26:15 Kerry: Okay. It's just, it's a, it's, it's
- 26:17 RTH: It's more, more your experience that we're trying to get at, which, I'm gathering, is about the colorful pattern.
- 26:17 Russ comments: RTH's intervention here (beginning in 26:11) is aimed at returning us to a discussion of experience. His "which, I'm gathering, is about the colorful pattern" is designed to be experientially ambiguous: "I'm gathering" conveys that he doesn't really know; "colorful pattern" leaves it open about whether it is the pattern or the color that occupies her experience.
- 26:22 Kerry: Yeah. It's like, it's a repetitive pattern, um, with intricate shapes is how I would describe it.
- 26:22 Russ comments: This is unfortunate result of the prior focus on objective reality. Is she describing the rug, which has a repetitive pattern? Or is she describing her experience, which is drawn to the repetitiveness rather than the color? We don't know and can never know. We might have been able to discover such details had we inquired about experience from the outset.
- 26:31 JBK: Okay. Yeah, I agree that's probably as much detail as we need. So, and when you said earlier that 40% of your experience was this, that meant the image and the voice together as part of this?

26:31 Russ comments: It is not that it is “as much detail as we need.” It is that it is *too much* detail about what we *don’t* need.

26:55 Kerry: Yes.

26:56 JBK: And would you say that the rest of your experience, that the rest of the 60% was, was nothing or was, was something else? Or was,

27:05 Kerry: Um, I think I just felt more present. Usually when I have these visual thoughts, um, I’m a little bit more immersed. And this one, I was blow drying my hair. I could see my reflection in the mirror. I was hold, I could feel my hands holding the dryer, and I felt physically more present, um, in this instance. So it was a, it just was a smaller, less, I guess, captivating thought.

27:05 Russ comments: Now we have a new potential complication. Until now, we have said that Kerry_E is imagining the party; now we are raising the possibility that Kerry_E is both imagining the party and seeing/feeling the blow-drying actuality. We are ten minutes into this discussion, so I don’t think that we will be able to disentangle these issues starting now. The moral: we have to get straight about the big picture before we can start to work on the details.

27:42 JBK: Okay. Um, so you have, you have this image, or i, image and, and voice kind of combined, uh, imagined scenario I guess. Um, but it doesn’t mean you’re completely pulled out of what you doing. Like you’re still blow drying your hair. Um, and is that more present than like, before I call your attention to it now, like you’re sitting in a chair but you might not have been, you know, paying attention to sensation of the chair? [Kerry: Mm-Hmm.] Is it, is it more present than that or around the level?

28:27 Kerry: I would say the most present I felt was almost in my upper body. So everything I was doing up here, I probably wasn’t registering like my feet, standing on the ground and stuff like that. Um, so right now, currently speaking to you, sitting in this chair, I’m a hundred percent present, but I would say in that moment when the beep went off, probably slightly less present.

28:56 JBK: Which, slightly less...

28:58 Kerry: Compared to now?

29:00 JBK: Slightly By present you mean the physical sensation of what are you physically doing?

29:05 Kerry: Yeah. Yeah.

29:07 JBK: So less, less than a, um, I think I bungled the chair thing because I, I think I, I meant more like before I called your attention to it. And then once I call your attention to it, you might feel very present. [Kerry: Yeah.] But the idea was supposed to be that before I called [laughs] your attention to that it was more automatic. Yeah. I think I might have confused them.

- 29:31 Kerry: That's okay. I think typically, like in moments like this, when I'm visualizing something, I'm just less present than, um, I probably should be in some moments [laughs].
- 29:46 JBK: Okay. Because I was curious because you described it as kind of like a small, not so captivating image? Or I forget what words you used. But you also described like a lot of detail about it. [Kerry: Mm!] Um, so I'm not sure quite what my question was. I, I guess I was trying to reconcile that a bit.
- 30:11 Kerry: Yeah. Um, I, it for me, I, it, I literally have like size to, um, visual thoughts. So sometimes when I'm thinking of a landscape, it goes all the way across the width of my sight. But this one was almost like I was looking at [with thumb and fingers displays a small [8 inch wide??] rectangle] a weird square photograph of, or, or video I guess, of a scene. Um, the edges are always blurred. Like it's never like a crisp line. Um, but it's almost, it's just overlaid over my physical sight, and depending on how captivating or I'm not sure what the right word is, immersive? it is, um, it's either bigger or smaller. And so in this case it was a, it was still very detailed, um, but smaller, it took up a smaller percentage of, of my sight.
- 30:11 Julian comments: I'm not convinced of this. Because of my questioning, I wasn't able to get Kerry to bracket the idea of experiencing the natural world around her. She may or may not have experienced it, but it's hard to tell. So that leaves shaky ground for us to apprehend her inner seeing. Here she gives a mix of specifics and generalities—like “I literally have like size to, um visual thoughts” and “it's never a crisp line” and “it's either bigger or smaller.” The generalities make it harder to untangle the specifics.
- 31:21 JBK: Okay. So detailed but not taking up the whole peripheral surrounding [Kerry: Yeah.] universe of vision. Um, so Russ, do you have more questions on this?
- 31:37 RTH: I do have a couple. So the, I'm gathering that the 40% is, I'm not totally immersed in that. [Kerry: Yes.] Is that correct? And now I wanna know whether the, the smallness of it [duplicates Kerry's gestured (30:11) rectangle] is metaphorical or actual. Am I, am I actually seeing a small scene that doesn't occupy my whole visual field? Or is that sort of a metaphorical way of saying, *well, I wasn't totally into this*.
- 32:04 Kerry: Mm, I I think it's literal. Based on past experience, um, and comparing this one to that, to those past visual thoughts, um, I, it feels literal, but now it's hard to tell [laughs].
- 32:35 RTH: Right. Well, and that's *good* as far as I'm concerned. So this, this is exactly why we have to do this kinda study more than one day. So what, right now I would say we're raising the question whether this is a... One, one way to understand this is at the moment of the beep, I was seeing a relatively small in, in a relatively small portion of my visual field, this detailed scene of the party tonight. That's one way of understanding it. [Kerry: Yeah.] And another way of understanding it is, well I was, I was imagining this scene in a sort of a visual way, but it wasn't occupying me totally. It was, and I don't think, I think *today* we probably can't answer that question, but we can, we can marvel at it today and think, well, maybe later on, on some other sample tomorrow or whenever, then, then we *would* be able to say, this is a metaphorical, or

really it is a characteristics of my scenes that my seeings, my inner seeings that sometimes they're little and sometimes they're bigger and so on.

33:34 Kerry: Mm-Hmm. Is it bad to compare to past beeps?

33:40 RTH: There's no problem with comparing to past beeps.

33:42 Kerry: Okay. Cuz the way, like I came to 40% based off of, I don't know if you remember this [laughs] one beep, but I forgot that I had a banana in my hand and I was chewing the banana, but I didn't know until the beep went off. And I tried to grab the thing and I shoved the banana into the beeper. Um, and so by comparison to that beep, that beep I was so in my thoughts, I was so in my head that would be to me like a hundred percent in my brain. Whereas this by comparison felt way less than that. I was so much more aware of what I was doing, my physical surroundings. To me, that also makes the thought feel smaller, but I don't know if that's actually metaphorical or, um, actually a visually smaller thought.

34:36 RTH: Well, I'd say let's leave that as a open question and we'll maybe we'll figure it out somewhere down the road. I did have another question about, so this scene, this scene had you speaking in it.

34:48 Kerry: Yes.

34:48 RTH: You were saying something about "it's not 30, it's 29" or whatever. And, and are you, are you visually in this scene as, as well? [Kerry: No.] And then you said at the outset something like it was more like I was hearing myself say this to the people than speaking. [Kerry: Yes.] And I guess what, what I'm interested in, there's a perspective, there's a visual perspective in this scene: the couch is over there, and I'm looking at it over there. And do I hear, do I hear it as if from the same perspective as if I were, so it's as, as if I were standing in the room saying that to these people and I see them and hear it in the same way?

35:38 Kerry: The best way I can describe it is it was almost like I had experienced [computer beeps] (sorry, that was super loud.) I had experienced this whole scene holding a video camera up. So it's, from my perspective, it's my voice, but it's, it's as though I'm speaking over the video camera and like recording the reactions almost. So I'm not physically in the scene, cuz I can't, I don't see my body when I'm looking out. Um, but it felt in this scenario felt like it, I was hearing my voice not speaking it, like, it didn't feel like I have a lot of thoughts where I'm talking to myself. This did not feel like that. It felt like I was hearing a recording of me telling everyone "30's not that bad." Does that make sense?

35:38 Russ comments: I think this is substantially ambiguous, but too much water has gone over the dam to be confident about anything said at or after this point. Had we clarified the big picture earlier, we might have been able to grasp some interesting details about her experience, but we didn't.

- 36:38 RTH: So what what I'm gathering is that my primary experience is of me telling these folks "30 is not that bad."
- 36:46 Kerry: Yeah.
- 36:47 RTH: And I hear it and I see it. [Kerry: Yes.] And that's all sort of one piece. [Kerry: Yes.] So it's not like I'm videoing this and then putting on an over, a sound overlay.
- 36:56 Kerry: No, no, no,
- 36:57 RTH: No, no. It's that I'm, I'm there speaking. [Kerry: Yeah.] Okay, then I think I'm good. [Kerry: Yeah.]
- 37:04 Kerry: Okay. Any other questions, Julian?
- 37:10 JBK: No. Um, actually, actually, yes. Um, to get back to, so when you said 40%, and it's small in a way, smaller image, I mean, might be metaphorical, um, literal, um, but that doesn't mean that the other 60% of your experience is blow drying and, and whatever, right? It doesn't mean that's, that's more in your experience than the image. It's more about saying that this image compared to some more intense images that are more absorbing.
- 37:50 Kerry: Yeah, I think you're right. Like I, I think 40% is almost a little bit misleading. I was trying to, that's me trying to say like the size of it, but I was probably like, I definitely think I was more focused on the thought than I was like physically drying my hair so that then that would make the 40% inaccurate. Um, yeah, I think 40% might be misleading, cuz it, it was a smaller thought, which is why I said 40%, but it was still detailed and that's what my brain, that's what I was focused on. I still was present. So it wasn't the entire, it wasn't entirely immersive, but, um, that was a, a good way of clarifying that. [laughs].
- 38:41 JBK: Okay. Yeah, I wasn't trying to gotcha or anything. It was just
- 38:44 Kerry: No, no, no. Yeah, that makes sense.
- 38:45 JBK: understanding that it was more compared to,
- 38:47 Kerry: Yeah.
- 38:50 JBK: Alright then. I'm, I'm good on this beep.
- 38:53 RTH: Me too. Number 4.

SAMPLE 6.4 DISCUSSION STARTS HERE

- 38:55 Kerry: Um, okay, number 4. I forgot to write down the time. Sorry. Um, [RTH: No problem.] it, I said.... Okay. I was working in Illustrator, which is an Adobe product that I use. Um, and I was singing a song [laughs], um, out loud. So I was playing music and singing

along. Um, and I, this one I'm gonna have a hard time describing. I, what I wrote was, "I realized"—basically in Illustrator, if the text is outlined, it's an object. And it's, I, I, I realized I needed to rewrite some text in a, in a file. Um, but it wasn't, this thought feels very vague. Like I don't, it wasn't, I didn't hear a voice saying, "you need to create a new text box." And I wasn't visualizing the next step. It was kind of more like a vague light-bulb moment. And I say light bulb, not actually as a visual, just as like a metaphor. Um, just like I realized, oh, this is why this wasn't working previously and now I need to create a new text box in this file. Um, but there was not, like, there wasn't any actual words to those thoughts or, or anything like that. I don't, this one was hard to describe.

40:30 RTH: So, which is the most central to you, if that's a reasonable question to ask? The singing along, or the recognition that I've gotta rewrite,

40:40 Kerry: The, the recognition was definitely. Um, I felt present in the task that I was trying to achieve within this file.

40:50 RTH: And is it the task or the I-need-to-rewrite-this-portion of it?

40:55 Kerry: Rewrite this portion of it.

40:57 JBK: And or is it the, and would you say, um, or is it the reason why you have to rewrite? Oh, it's, it's an object when I'm [Kerry: Mm.] blah blah, blah.

41:08 Kerry: I think it was... So leading up to this, I couldn't figure out why I couldn't edit this file. And it was a real—, the realization was, oh, I couldn't edit it because, um, it's an object and I need to, to resolve that, I need to create a new text box. So I think what we should focus on is the realization that it was an object, not, not the second half—I need to create a new textbox to solve it. It was the realization, oh, this is why this is the issue that I'm having.

41:49 RTH: So I'm understanding, I'm realizing, [Kerry: Yes.] I'm noticing something that this is the wrong kind of object, I guess. [Kerry: Mm-Hmm.]. And that, I'm gathering, is quite entirely central to, to me. [Kerry: Yes.] Like a hundred, a hundred percent central? [Kerry: Yeah.] This is what, this is what's going on with me. I'm using Illustrator, my eyeballs are aimed at Illustrator. I'm singing along, but all that stuff is just sort of happening. [Kerry: Mm-Hmm. Yes.] And what's, what's entirely present to me is this realization that, *oh, that's an object*.

41:49 Julian comments: I was wondering if this questioning was leading. You ask "Like a hundred, a hundred percent central?" instead of giving the option range 90-10, 80-20, 51-49. Kerry did identify the recognition as central in her 40:40 turn.

I take it that you picked up on something that made you identify this recognition as 100% central. Maybe it's that a) unsymbolized thinking can be hard to apprehend but here Kerry can clearly apprehend it even though it's hard for her to describe b) the certainty of her answer at 40:40 c) tonal/gestural changes in her opening salvo as she goes from describing the singing along to the realization. Or something else. Can you

remember what ticked you towards seeing the realization as fully occupying experience?

In terms of defending DES against potential detractors I wonder how to address instances like this where it's more an art than a science.

Russ comments: RE "made you identify this recognition as 100% central"

I think you misunderstand the intent of my questioning. I did *not* recognize it as 100%, and I think my communication reflected that. I think my communication is *not* a statement *This is 100%!* but rather an incredulous *You mean 100%?? Really?!? You sure about that??!* That, of course, is how I understood the communication; whether Kerry understood it like that is, of course, another matter (but I don't see any evidence that she had a different understanding).

RE "I wonder how to address instances like this where it's more an art than a science"

I think the distinction is not between art and science, but between science-as-a-validity-exercise and science-as-a-fidelity-exercise. Validity is an important aspect of science, and orthodox, mainstream science is dazzled by validity, but that doesn't make science *entirely* about validity. A mature science of experience has to work at both validity and fidelity.

42:24 Kerry: Yes. Yeah.

42:26 RTH: Okay. And that is not in words. There's no words that this is an object that I need a text box. There's no word "object," no word "text." [Kerry: Correct.] And yet there's a recognition that this is the wrong one.

42:41 Kerry: Yes. Which I didn't even know. I could *think* like that, but... [laughs] I normally always have words to go along with it, but this time I did not.

42:52 RTH: Okay. Then I think I'm good.

42:52 Russ comments: This is a textbook example of unsymbolized thinking. Note that Kerry calls it "vague" in the opening salvo (38:55), but it is not at all vague—it is *very* specific: it is about the realization that the object is wrong, *not* that she needs a textbox to fix it. What Kerry is conveying by "vague" is that there are no words or images, which seems impossible. Many participants engage in this calling-it-vague-but-giving-differentiated-description in early attempts at describing an unsymbolized thought.

42:59 JBK: Um, so, so it's, oh, the, it's about it being an object when it's not supposed to be an object, right, cuz textboxes are different from objects. [Kerry: Yes.] Okay. That's an object. Um, and, and the consequences of that (so I need to create a new text box) are not there yet, or are implied or, or

42:59 Russ comments:

RE: "Um, so, so it's, oh, the, it's about it being an object when it's not supposed to be an object, right, cuz textboxes are different from objects."

That is not correct. Kerry's experience is about its being an object, *not* about it's not supposed to be an object, and *not* about text boxes are different from objects. That is the result, I think, of JBK's failure to perform adequately the DES epoché: the two *not* portions are JBK's displaying what he knows about Illustrator (the *object*), not reflecting what Kerry has said about her *experience*.

I'm no mind reader, but I speculate that this is JBK trying to impress me (or Kerry) with his knowledge about Illustrator. If that is true, then he should bottle that feeling of trying-to-impress so as in the future to be alert to its arising. He can *never* impress me with what he knows about the world. He can only ever impress me with what he *doesn't* know, that is, by being open to Kerry's experience, whatever that is, which is by definition unknown to him at the outset.

Julian comments: The first part was a clarification question rather than about experience. I wanted to make sure I understood Kerry's realization. It is a natural attitude question, but my understanding is it's ok to ask such questions after you get at experience first. Like how you might ask how to spell Fage yoghurt at the end of the sample interview.

The problem is that I did ask an experiential question after the natural attitude question: "and the consequences of that (so I need to create a new text box) are not there yet, or are implied or". At least Kerry skillfully answers it.

- 43:33 Kerry: I, I think at the moment that the beep went off, it was the realization. And so like very shortly thereafter, I knew that this meant, what this means is I have to create a new text box. But I think for the purpose of just analyzing, um, what was, y'know, coming at me or what was in my mind at the moment of the beep, it was this realization, *oh, it's an object*.
- 44:05 JBK: Okay. And the playing music and singing, is it, is it there a little bit or, or really just more background kind of just like how splitting in a chair now is background, it's something that's going on.
- 44:21 Kerry: Yeah, I would, I would say background. Like I, I mean I know the song that I was singing and I know what the part I was singing, but it wasn't part of—like, it was just kind of happening, I guess. Um, not, not a huge part of the experience.
- 44:42 JBK: Not a huge part or not at all. Like, um, right now when I call your attention to it, you might be feeling like your sweater on you, you know? [Kerry: Hmm.] But before I did that, it might have really just been super back. Like, yeah, super back. Like more than that or
- 45:07 Kerry: I honestly didn't realize I was singing until the beep went off, if that makes sense. Because I, I had to stop in order to, like, it made me stop, kind of. So in that sense it was just sort of happening. Like I don't think that that was a dominant, if at all part of my experience.
- 45:24 JBK: Okay. And I'm, I'm good on this beep.
- 45:28 RTH: Me too.

SAMPLE 6.5 DISCUSSION STARTS HERE

- 45:30 Kerry: Okay. Beep 5, um, was at 12:59. Um, I was [laughs] talking to my housemate, saying “30 is the best,” [laughs] um, and looking off kind of at a diagonal. So she was still present, like she was kind of to the left. But I was actually like looking off into space as I said this. And I was a little bit more focused on my living room. Um, and what else did I write? Looking off into space? No visual in my brain. And I guess no conflicting auditory thoughts cuz I was speaking in that moment, um, in real life. So, um, yeah, I was saying out loud, “30 is the best.” While not quite making eye contact, I was off in an angle, um, looking at, uh, a little bit of her, but mainly the living room.
- 46:32 JBK: Anything specific about the living room or just living room as a whole?
- 46:36 Kerry: Um, there’s this, we have this really nice archway that frames the living room, so I was kind of more focused on that, um, because I like it [laughs], but I was, yeah, I was just, nothing really apart from the archway really was standing out.
- 46:57 JBK: Okay. And more about the archway. Any particular detail of the archway or just archway as a whole?
- 47:06 Kerry: Um, there’s a big exposed piece of wood. Um, so that’s, and that’s, yeah, it, it’s a more natural piece. And so I, I like it. So I was looking at that. [laughs]
- 47:21 JBK: Anything, anything specific about the, the wood? I feel like I’m just, but yeah, if ever it’s just [inaudible] but yeah if ever it’s too much detail
- 47:28 Kerry: It’s like a, it’s a lighter color. The whole room feels really light. Um, and the, we also got really nice light coming from the living room, uh, window. So, um, I would say in this, honestly, I keep coming back to like texture and color. Like I was pro, I was looking at the texture of the wood in the sense that it, it’s not fully finished and it is a natural piece, so it has knots and faults. Um, but then it’s also a, a lighter finish of wood, um, more of a kind of a yellowy (?) brown. Um, uh, so yeah, I was kind of looking at that.
- 48:19 JBK: Okay. So you are looking at the living room and, and the main thing is this lighter yellowy wood in the archway, but, but it’s not like you’re singularly focused in on it, like the living room and, and uh, the roommate is also, also seen.
- 48:42 RTH: So, so can I ask that question in a little bit of a different order? [JBK: Yeah.] So does it make sense to say more “I am looking at this piece of wood”? Or “looking at the archway” which happens, wood happens to be in the archway, but I’m into the wood.
- 49:00 Kerry: Uh, I think it makes more sense to say “I’m looking at the archway.”
- 49:04 JBK: Okay.
- 49:05 RTH: The archway that has a feature of it

49:08 Kerry: That, yes.

49:09 RTH: Okay. And are there other features of the archway other than the piece of wood? Or, or is it just, I'm seeing the archway and the, the one feature that sort of stands out as this piece of wood.

49:18 Kerry: Um, it's this, the main feature is the natural piece of wood, but then I think they were trying to be modern when they designed this and it, it kind of just looks bad. But there's another piece that um, comes down on the left-hand side that's, um, really thin slats. Um, and it contrasts with the natural piece of wood. And so I, when looking at the archway, that's kind of what I take in most about it, is a little bit of clashing styles, um, and the color, the lightness. Um, yeah,

50:02 JBK: And is the, is the kind of clashing wood-ness present at this moment here? Or is that more like looking back, knowing this archway, you can describe it like that.

50:17 Kerry: Probably, I'm probably just trying to be detailed in my description. I really was just look— like, not zoning out, but I, I was just looking that way and that's where my eye's drawn. But I'm still also taking in like the living room, the window, the front door. But it's the archway's first and I'm [JBK: <m-hmm.] I am drawn to that. Um, yeah, that style of architecture.

50:17 Julian comments: I feel we didn't adequately address Kerry's descriptions of zoning out. Her opening salvo makes it seem like she's zoning out into space—kind of broadly absorbing her visual surroundings in a non-distinct yet still experiential way. As her description goes on it seems like more like *honing in*. Honing in on an archway with it's knotty yellow-brown wood. But maybe these things aren't mutually exclusive to Kerry. Maybe it's possible for her zone out, broadly taking in the living room (and have this directly apprehended) and simultaneously be honing in on the archway with its sensory details.

It's possible for her to have very complex images. For example 6.3 with the birthday party inner seeing. What pops out most is the detailed, intricate, colorful rug. But she also sees her friends and even senses another friend not seen (I think this is experiential).

Maybe similarly here what pops out is the archway. But she's still experientially absorbing the broader living room and her housemate.

It's impossible to excavate now. But it's a possibility I didn't consider at the time. I thought seeing had to be one thing or another. Whereas now I see it as at least *possible* that it's multifaceted.

50:53 RTH: So to amplify Julian's questions, I'm still not sure, am I primarily seeing the archway that has these colors and geometric characteristics? Or am I primarily seeing these colors and geometric characteristics?

51:07 JBK: Archway?

51:07 Kerry: First one, I'm primarily seeing the archway that has these colors and, um, characteristics.

51:17 JBK: Okay. Um, and you're also saying "30 is the best."

51:27 Kerry: [laughs]. Yeah.

51:28 JBK: And do you, do you experience yourself as saying this, or is it ju just automatic, something that happens and after the beep, you know, you said it but you weren't paying attention?

51:39 Kerry: Um, no, that felt like I was present in my, um, statement there. I, I was aware that I was saying that, and I was, I think being intentional with what I was saying.

51:57 JBK: Okay. And would you say that's more about hearing the sound of it? Or producing, you know, producing it? Or more about the meaning behind what you're saying? Or...

52:12 Kerry: Um, I think the meaning, um, because she was specifically asking, um—I've been very scared to turn 30, so I think she was sort of checking in. [laughs] Um, and so it was, it was more the sentiment than hearing my voice or how I was saying it or the tone I was saying. It was like, *no, I actually stand by this statement* is kind of what I was

52:40 JBK: Okay. [Kerry: Yeah.] Or the standing by the 30, 30 is good.

52:46 Kerry: Yeah.

52:48 JBK: Um, would you say there's like an emotion part of it, like feeling that it's good? Or is it really more about the meaning part of it? Or does that not make any sense to you?

53:06 Kerry: Um, no, I didn't feel like an emotional thing to say. It was more, um, it was mo—, like, I dunno how to describe this. It was half me, like saying it to convince myself [laughs] maybe. Um, so, but I, I didn't feel emotional. I was like, no, like this is, it feels good. Um, but it didn't *feel* emotional.

53:39 JBK: Okay. So li like a reassuring-ness of it, but like, not in this strong emotional sense. Um, and could you say between speaking this and seeing the living room, can you give a percentage to how important each was?

54:10 Kerry: This one, I would say it was more about the sentiment of the words and what I was saying than— Like, obviously I'm taking in the visual cuz I'm looking in that direction, but I wasn't, I wasn't focused too heavily on anything that I was actually looking at. It was more what I was saying and I guess [laughs] whether or not I actually believed it. Um,

54:38 JBK: Yeah, so, so it's more than just like these words is like a string of words. It's about... is there some sense of like, whether you believed it or convincing yourself of it. Is, is that present at this moment to you?

- 54:59 Kerry: A little, a little bit. It was also, um, I don't know how to describe this. I think this is a thought around this sentiment, but sometimes I think it's ridiculous when people say like, "oh, do you feel any different after you're like 29 or you're 30? Like, do you feel different?" Obviously no, you feel the same, but I actually weirdly feel different on this birthday. And so I, a part of me saying like "30 is the best" is kind of like, *no, I actually do feel different*. Um, so half of do I actually believe this? cuz it's kind of ridiculous to feel different on your birthday. And then me also thinking, yeah, no, I do like, I I do feel that.
- 55:44 JBK: Okay. So so you're saying it, the meaning is there, but it's not like a, because at first I wondered if you're being sarcastic or something, but it's not
- 55:56 Kerry: No, no. It was genuine. But I think I was trying to work out like, *no, this is genuine*, but also *how is this genuine?* Because I was the same person 24 hours ago, [laughs] but suddenly I've had this thought or f— yeah,
- 56:11 JBK: I'm okay. I'm good on this level. Russ, any questions?
- 56:15 RTH: Me too. Okay, so it's five past the hour. Do we have time for one more or we should we be hanging it up here?
- 56:22 JBK: Up to you guys.
- 56:22 Kerry: Um, I just have a call at 3:15, so I've got 10 more minutes.
- 56:26 RTH: I, I've gotta leave by then myself, so let's go for it. Number 6.

SAMPLE 6.6 DISCUSSION STARTS HERE

- 56:30 Kerry: Cool. Number six was at 1:21. I was talking to my friend Amy on the phone. Um, I was trying to remember, she was saying like, "oh, catch me up on what's going on." And I was saying out loud, "did I send you a voice note?" Um, and I was trying to remember what I had told her about the previous week. Um, and so even though I was holding my phone, I wasn't actually looking at my, I wasn't looking at the phone, but in my brain [laughs] I was visualizing our text message conversation. Um, and I was trying to s—, to recall whether or not I had sent her a voice note. Um, which in this case would be like if I saw the squiggle lines on our text message (which doesn't make sense cuz I was holding my phone so I could have checked it). But in my brain, I was trying to recall it in my brain, um, and trying to recall what I said to her.
- 57:27 But I couldn't actually read word-for-word what I had written to her in text. But it was kind of, it was almost like I was looking at my text message conversation with Amy and with slightly blurred eyes, so I could see the structure of the text message conversation, the white background, the gray-to-blue text messages. Um, I could see her gray text messages in like a thicker blob, blob on the top left. And then my response in blue, in a blue blo, blob. But I couldn't, it's not like I could read word for word, um, what I had written, but I was almost trying to do that to recall what I had previously told her, cuz I couldn't remember.

58:15 RTH: So this is an inner visual process. I'm *seeing* something.

58:18 Kerry: I'm, Yes, inner visual, even though I was physically holding my phone and on speaking on the phone, I'm not looking at my physical telephone. I am *visualizing* [laughs] my phone.

58:29 RTH: And, and do I see these text messages, the outlines of text messages, like clearly, but the, but just what's *there* is not clear? Or is the whole thing sort of blurry?

58:38 Kerry: Uh, I would say the, the text is not clear, but the everything else is. Um, so like the shape of the [draws an outline with her finger in the air]

58:46 RTH: So I, I am for whatever reason intentionally blurring the *text* [Kerry: Yeah.] but not blurring the *seeing* of it. [Kerry: Yes. Yeah.] Okay. Which I take it, by the way, to be a sort of a skillful way of doing things. I, I don't know what's there, so I'm gonna indicate it in a blurry kinda way, even though I'm clearly doing what I'm doing. [Kerry: Yeah.] And, and is there anything else in my experience, other than the seeing of the phone?

58:46 Julian comments: This is a very nice description of what we've been calling skillful clarity. Or patchy unclarity. I don't have anything to add but just want to highlight it in case I want to come back—"I don't know what's there, so I'm gonna indicate it in a blurry kinda way, even though I'm clearly doing what I'm doing."

59:13 Kerry: Um, I would say the phone, in this case, is pretty dominant, but

59:18 RTH: The *imaginary* phone.

59:19 Kerry: The imaginary phone, sorry.

59:21 RTH: The real phone is non-existent as far as your experience is concerned?

59:23 Kerry: I mean, it's, it's in my hand, but I don't even think I'm like fully aware of that [laughs], even though I'm on the phone. Um, visual of the phone, very dominant. I also, I was sitting outside on my front stoop, and so like a little bit of like my physical surroundings were a part of this. Like I see the phone and then I see yellow leaves and my cement step. Um, but I would say the phone is the primary thing.

59:52 RTH: Okay. And like "primary," are we talking like 90% or [crosstalk] 50, 51% or?

59:56 Kerry: Yeah, here it's 90 because I really was, I was really trying to get the words to appear. Um,

1:00:05 RTH: Okay. And is the *trying* to get the words to appear, is that part of your experience right at the moment of the beep? Or is that this is the task I've set for myself and what I'm *experiencing* is the seeing of this?

1:00:17 Kerry: Um, I think the trying is part of it because I was specifically asking her like, "did I send you a voice note?" What are, what are we, what, what do you know? So I was actively

trying like to make the words be clear in my mind so that I could recall what I had told her so I could move forward with the conversation knowing what she already knew.

- 1:00:38 RTH: And so I understand you to be saying at the moment of the beep, “did I send you a voicemail?” Or is that just before the beep?
- 1:00:44 Kerry: Um, just before the beep, I said, “did I send you a voice note?” and then [snaps] beep. And, and when I was saying out loud, “did I send you a voice note?” I was staring at my imaginary phone trying to get the words
- 1:01:00 RTH: Okay. And is the speaking aloud present to you, or are those words just coming out?
- 1:01:06 Kerry: Um,
- 1:01:09 RTH: I, like, for example, I’m holding my phone. I’m not paying attention to that. I’m clearly skillfully holding my phone. I’m not dropping it, I’m not whacking into my face or whatever. So I’m doing that. The words can happen the same way. I can skillfully deal with them, but not attend to them. [Kerry: Yeah.] *Or* I can,
- 1:01:25 Kerry: I would say I was less skillfully speaking in this, uh, moment. I was, I like I was speaking, but I don’t know if you ever, sometimes it’s like word vomit, you’re just like, *blah* [laughs]. It was kinda like that. Um, I was just trying to get to the point of understanding how much I needed to tell her or, or catch her up on. Um, but it wasn’t like an active thought or, um,
- 1:01:57 RTH: So is that to say that, that these words, “did I send you a text message?” are more vomiting or rolling out or whatever you want to call that, than is say, “30 is the best” of the previous beep?
- 1:02:09 Kerry: Yes! This was I uh, less mindful. In this instance where I’m saying, “did I send you a voice note?” that was less mindful than “30 is the best,” felt like I was queued into the sentiment and what those words meant and how I felt about them. Whereas this was like, I’m just trying to get information and blurting out words.
- 1:02:09 *Julian comments: Kerry asked if it’s okay to compare to past beeps [33:34]. It is and this is a very good example of when it’s useful. Kerry’s “Yes!” is emphatic and she’s clear that saying “did I send you a text message” is much less experientially present than saying “30 is the best”. It’s hard to find out if it was fully outside experience. But we can compare to other beeps to confidently say that *at most* it was on the fringes.*
- 1:02:35 RTH: And so does that mean that the blurting out words is, is, is just like a gesture, I’m waving my hand or whatever and it’s coming outta me, but I’m not really attending to it *at all*? Or is this some kind of a continuum where I’m, I’m *sort of* paying attention to what I’m saying?
- 1:02:49 Kerry: I would say maybe a little bit. I, I would, I’ve, I’m paying attention a little bit more than a gesture, but a lot less than “30 is the best.”

1:03:02 RTH: Okay. Well, so I need to be outta here. This is the end of my time that I've got for today. So thank you very much. And I think we'll be communicating by email what we're gonna do next.

1:03:12 Kerry: Yeah. Sounds good.

1:03:15 RTH: Sounds good to me. I hope we can get Mel on.