

Kerry 8.
Kerry Interview 8

Below in black is a word-for-word transcript of the November 20 interview with Kerry that is available on YouTube at <https://youtu.be/XcsVXN08CuY>. 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

MM = Mel May

Kerry = Kerry U.

- 0:02 JBK: Nothing personal.
- 0:03 RTH: And this is going to be Kerry, day 1, 8, I believe.
- 0:07 JBK: Yeah, I think you're right.
- 0:07 Kerry: I think you're right.
- 0:09 RTH: I think it's 8. Not a hundred percent sure about that. And, uh, what order, what order do you want to do, Julian?
- 0:16 JBK: We could, we could switch it up. I feel like we've been doing me first because [inaudible] do you first.
- 0:20 RTH: Yeah. I'll go first. I'll go first then. And Mel, do you wanna be in the sequence here? In the...
- 0:24 Mel: Alright. Throw me in, then.
- 0:28 RTH: You be third. So me, Julian, Mel.
- 0:32 JBK: Exciting!
- 0:33 RTH: Okay. Number 1, Kerry. I cannot hear Kerry.

SAMPLE 8.1 DISCUSSION STARTS HERE

- 0:43 Kerry: Whoops. I somehow muted myself. Can you hear me now? [RTH: I can.] [JBK: Yeah.] Okay, amazing. Um, so I did my beeps yesterday morning. Um, so the first one, the first one was at 8:09 AM. Um, I had actually just gone for a run. Um, and so I was

walking back to my house and I was passing, um, I was walking on the sidewalk and there was a car to my right. And I looked, um (like a parked car, sorry) I looked at, I was looking at my reflection as I was walking past the car, um, and noticed how chaotic my hair looked. So I was thinking about having a shower, but I, um, it was a visual thought. So there was no audio to this one. Um, I was just visualizing my shower. Basically, yeah. So walking past a car to my right, I see my reflection. I look really dirty and sweaty. And so, um, visualizing my shower, which was basically where I was going to next. [laughs] Um, so,

- 1:55 RTH: So I'm gathering that the visualizing the shower is part of your experience interrupted by the beep, caught in flight by the beep? [Kerry: Yes.] And how about the seeing of your reflection? Is that context or is that part of your experience at the moment, as well?
- 2:07 Kerry: That is part of the experience, cuz I think it was sort of informing the visual thought. Um, and also my reflection and my, like, I was more present in looking at my reflection than, um, than visualizing the shower. Normally I have really clear, um, visuals, but this was kind of hazy. Normally I can say like, "oh, to my direct left, um, this is where the vi- the visual was," but this was kind of like less clear. This was probably like the least clear thought I had.
- 2:43 RTH: So, is, so is what you're saying is I see my reflection in the, in the, in the car window? Is that what I'm looking at? I'm seeing [Kerry: Yes.] my reflection in the car window? [Kerry: Yeah.] And that's the clearest portion of my experience? [Kerry: Yes.] But at the same time, I also have some kind of a *not-so-clear* visualization of my shower. [Kerry: Yes.] And by clear and not so clear, are we talking 80—20, a hundred... 99—1? 51—49?
- 3:07 Kerry: I would say 80—20.
- 3:08 RTH: 80—20. Okay. So let's start with *I see my reflection*. [Kerry: Mm-hmm.] What do I see?
- 3:15 Kerry: I'm mainly looking at my hair. Um, it's overgrown. It was really [gestures frantically] crazy and textured from the wind. It was also extremely greasy from my sweat [laughs]. [RTH: Okay.] Um, so it was mainly focused on my, my hair than anything else.
- 3:31 RTH: And is this a purely visual thing? As opposed to saying to myself, "oh, my hair looks chaotic" or whatever?
- 3:38 Kerry: Mm. Yeah. There was no, there's no auditory. Um, I guess I, I'm casting judgment on what I'm seeing in my reflection, but not...
- 3:49 RTH: And is that cast, casting judgment in your direct experience?
- 3:54 Kerry: I think s, I would say yes. Um, because my solution to that judgment was, oh, I need to take a shower, which is where that other thought [inaudible]

- 4:06 RTH: So the distinction here, which is an important distinction from my point of view, is between an *inference* and a *directly apprehended experience*. So I could *infer* that I *must have been* thinking about it *because* something happened. That's an *inference*, that *not* part of what DES is about. A directly apprehended experience is *I, I sense this negative judgment about it*. [Kerry: Mm, Okay.] That is somehow, somehow directly present to me.
- 4:33 Kerry: I would say the judgment is then less present. It's more visually what I'm seeing, like physically in the real world, my hair and the reflection, and then visually what I'm conjuring up in my head, which is an image of my shower.
- 4:48 RTH: So somewhere in my neurons, my bag of bones and neurons or whatever, I am negatively judging this. But, but I'm, but I'm not directly apprehending that. [Kerry: Correct.] So my experience is of two visualizations, one clearer than the other.
- 5:01 Kerry: Yes.
- 5:02 RTH: Anything more to be said about the hair visualization?
- 5:08 Kerry: Uh, I think the most, the thing I noticed most was like the texture of my hair. So like grease to chaos.
- 5:17 RTH: Greasy, greasy, textured.
- 5:20 Kerry: [laughs] Yeah. [laughs hard] Yeah!
- 5:20 Russ comments: In the description of this sample, JBK wrote "I'm seeing my greasy, messy wind-blown hair." That is an accurate portrayal of what Kerry had said at 4:33 ("visually what I'm seeing, like physically in the real world, my hair and the reflection"). But whereas those are accurate descriptions of the *world*, I think they are *not* adequate characterizations of Kerry's *experience*. Of the world: I see hair, which happens to be greasy, messy, and windblown. Of Kerry's experience: I see chaos, greasy, messy, which happens to be of hair.
- To my ear, there is a lot of evidence for this understanding of Kerry's experience, but a primary bit of evidence is the power of Kerry's laugh at 5:20. To my ear, that laugh is Kerry's soul / core / essence / body conveying *Yes!!! My experience was about the greasy, textured!!* It was not merely noticing the worldly characteristics of the reflection.
- The fundamental aim of DES is sometimes called the epoché: to bracket away the natural (real-world) attitude to reveal the experiential, which may or may not reflect the real world.
- 5:21 RTH: Okay. And the, and the rest of the visual scene is not at all present? A little bit present, like the car,
- 5:29 Kerry: I would say it's a little present. Like I'm, I'm definitely aware that I'm looking at a car, not a mirror or anything like that. Um, uh, the surrounding area, not so much. Like I was more focused on myself and the reflection. [RTH: Mm-hmm.] But yeah,

5:46 RTH: So it's mostly my chaotic hair. Less in the car window, less the window of a car. A particular car window.

5:55 Kerry: Yeah.

5:56 RTH: Okay. Then I'm good with that portion. Anybody else wanna ask anything about that?

6:02 JBK: Is it more about, um, it's gr greasy, chaotic hair, is it more about like, um, the, the shape, like the text--? I don't know what I'm asking. Is it more like more greasiness or more about how it's messy or both, or...?

6:21 Kerry: Um, I think both. Both dirty and just like, kind of wild. Um, just because I haven't had a haircut in a while, so, um, and it's gone a lot curlier. So both the, like the dirt grease and then also just me being like, whoa, that literally looks like a lion's mane [laughs] equivalent.

6:45 RTH: Okay. Onward? [MM: What kind...] then part, the, the part, the part about the shower. So the shower is a visual experience as well?

6:45 Russ comments: Sorry, I didn't hear you, Mel.

6:56 Kerry: Yes.

6:59 RTH: And what, what do you see in that?

7:03 Kerry: Um, I'm visualizing my shower in this house. Um, it's really old. It's from like the 1950s. Um, so it's like a porcelain bottom that's baby pink. Um, and I'm mainly visualizing, I'm actually more so visualizing the bathtub, um, with the handles for the shower than I am the actual shower, there's no water coming out. I'm literally just visualizing the tub where I'm gonna, um, switch the shower on. And then also, uh, the white curtain that we have set up.

7:40 RTH: And do you see the, basically the whole tub from front, front to back, stem to stern or whatever? Or just the part of it where the handles are?

7:47 Kerry: It's the exact view of when I'm about to, when I open the curtain and I'm about to step in my shower, it's that, uh, bird's eye view of the tub.

7:57 RTH: So I only see really sort of a portion of the tub. [Kerry: Yes.] I see a portion of the tub with the handles, the controls, I guess you would say.

8:03 Kerry: I mean, I'm looking down at the whole, whole tub when I'm stepping in, cuz you have to step over this, the tub. So it's kind of like a bird's eye view of the tub.

8:12 RTH: Okay. And in motion?

8:16 Kerry: No, still.

- 8:17 RTH: Color?
- 8:19 Kerry: Yes. Um, it's the, it's pink tub with, uh, I could see like a little bit of the tiles on the opposite facing wall, which is white and then teal [laughs]. [RTH: Okay.] It's a lot of, it's a colorful bathroom! [laughs]
- 8:33 RTH: And, and this is only 20% clear or something like that?
- 8:38 Kerry: Yeah, it's not...
- 8:40 RTH: Is there more, more to say about what that lack of clarity or partial clarity means?
- 8:45 Kerry: Um, I'm not sure why this was less clear. I, I think I was honestly more focused on my hair, like what I was physically seeing.
- 9:02 RTH: So I'm not particularly interested in the *why* of why it's clear, but more, more in the *what*? So is it like, is it that I'm just not so much paying attention to it and so I'm, I'm saying that's clear? Or is it that I see it sort of fuzzy and or I see it out of focus or...?
- 9:18 Kerry: Um, I would say it's slightly out of focus. Um, sort of again, like, like if you blur your eyes or, um... I'm trying to think of how to describe it. It's, it's just like, it's a little bit faded and blurred.
- 9:18 Julian comments: I have some trouble believing Kerry when she says it's slightly out of focus, or in other samples where she says her inner seeing is slightly opaque (9.4) instance. It still seems possible that it's less clear just because it's 20%ish of experience and the greasy, messy, chaos of hair is 80%. I think the natural attitude leans in the direction that if seeing something is not clear it must have something to do with the seeing itself. It's still possible that it actually appears somewhat blurry. I just think we'd have to fight the natural attitude more to find out.
- 9:18 Russ comments: RE "she says it's slightly out of focus"
 Kerry did *not* say that. She did use those words, but she wrapped them in a hugely subjunctified container: 1. Would say; 2. Sort of; 3. like; 3. Like; 4. If you; 5. I'm trying to think; 6. It's just like; 7. A little bit. So, yes, Kerry used the words "slightly out of focus," but for Julian to believe or not to believe that is rather like Julian considering a white glop and saying "That's a bad Oreo cookie."
 Kerry did *not* say It's slightly out of focus. She said: I'm trying to tell you something, and it's in the arena of out of focus, *but it's not actually a focus issue, or at least I don't know whether it is a focus issue, but I'm doing the best I can here.*
 That is, I think Kerry *was absolutely to be believed*, and I think Julian's trouble believing stemmed from his not adequately appreciating Kerry's communication.
 All this is in the *not about the words* discussion. Yes, Kerry uses words. But to focus most heavily on the concrete words and not the underminers is not fair to Kerry.
 The art of DES is to put us all, including Kerry, in a position where we *value underminers*, where we hear / appreciate / respect an attempt at description that is cloaked with qualifiers / subjunctifiers. Then, *and only then*, if we can get to a

description that is *not* subjunctified, we have a warrant to conclude that we know what we're talking about.

9:39 RTH: Um, so it's not like I've omitted details or simplified it in that way. It's that I'm seeing everything, but I'm not seeing it clearly.

9:46 Kerry: Yeah. Yeah.

9:48 RTH: Okay. Then I think I'm good.

9:52 JBK: I'm good on that. Is it, actually I have one other question. Is it like, um, your perspective as if you're looking down, can you see your body in this or no? [Kerry: No.] No body. Okay.

10:03 Kerry: No, just the tub. I mean...

10:06 JBK: I'm good on, on it.

10:09 RTH: Number 2, which is Julian's, I think by our account.

SAMPLE 8.2 DISCUSSION STARTS HERE

10:14 JBK: Alright, number 2.

10:16 Kerry: Um, okay. This one [laughs], it's kind of hard to explain. Um, uh, this is at 8:16. I was physically bringing my bike, um, from my backyard into my garage. Um, I had a podcast playing in my AirPods. Um, and in the podcast they were describing, (it's a little bit meta) they were describing a previous podcast episode where they had recorded in the green room, um, before a live show. So before they performed on stage, they recorded a podcast episode in the green room of this theater. Um, and so as they were describing, or as they were talking about that experience that they had recording, um, they, so yeah, as they were describing that, I was sort of loosely visualizing what they were saying. So I, um, again, this was not a clear vision. It wasn't like a perfect scene. Um, but I, it was, I had the two podcast hosts in my mind, cuz I know what they look like.

11:25 Kerry: Um, they're Australian: *Shameless Media*. Mel, I don't know if y'know them [Mel nods affirmatively] [Kerry laughs]. Anyway, I had the two podcast hosts in my mind. Um, but it was mainly just like their, honestly, from like shoulder up. So it wasn't even a whole-body image. I I wasn't visualizing them sitting down. Um, but it was them from shoulder up with their, their hea— recording headphones on. Um, and then I kind of had like, the background of what I imagined as a green room, which ironically was a lot of like, um, red [laughs]. So [laughs], it was like maroo, like red maroon painted walls with old like mirrors and old cla—, y'know, the mirrors in like, be— behind the scenes that have, um, the bulbs on them, like the very classic style bulbs [gestures like a make-up mirror]. [JBK: Mm-hmm.] It was that. So it was like them, shoulder up, um, headphones on, a mirror behind them with the classic bulbs, with red on the wall.

12:31 JBK: Okay. So you see the two hosts shoulder up the room with red on the red, um, paint or red painted walls or red,

12:44 Kerry: Red painted walls. Yeah.

12:46 JBK: Carpet. [laughs] Not carpet, curtains. [laughs] [Kerry: Yeah.] Okay. Red painted. Um, is your focus on any, any one thing or no, like more on the hosts or more on the, the mirrors or?

12:46 Russ comments: RE “is your focus on any, any one thing...?”

That is a natural-attitude question, which presumes that the scene is an image, and the image is a thing, which, like all things, is separate from the viewer, so that the viewer can move her focus around to aspects of the image/thing. I suspect that it is not true that there is an image that is separate from the viewer; if it is true, it would have to be shown; but either way, that natural attitude should be bracketed away.

JBK could have asked: “Is more detail in the seeing of one of the hosts?” Or “Is there more clarity in the seeing of the mirrors or the walls?” Or “Is there more energy (whatever that is) in some aspect of the seeing?” Those questions aim at the experience (which is seeing) without presuming the natural-attitude existence of an image.

Julian and I have had many conversations over the months where I have made this criticism of the non-existence of an image. I think intellectually he agrees with this criticism (he can speak for himself, of course), but it is difficult to act on that. (Freud was right—insight is not enough; change requires work and practice, work and practice). The difficulty is a characteristic of the stubbornness of the natural attitude—the epoché is a struggle—because the natural attitude is in the realm of delusion.

13:00 Kerry: I would say no, honestly, like I don’t have an idea of what they were. I’m, I know that they were clothed, but I don’t remember what they were wearing. Um, I, like, I don’t really have a clear idea of the scene. [JBK: Mm-hmm.] Um, more so like elements of it, if that makes sense.

13:24 JBK: Yeah. Um, is it, is it that now in talking about it, you don’t have a clear idea? or at the time not everything is clear, like you don’t see everything clearly, or?

13:24 Russ comments: RE “not everything is clear, like you don’t see everything clearly”

Those are questions about the image, and whether the things in the image are seen clearly. That is, those are questions from the natural-attitude, about the *things* (the *everything*s). Those questions should be bracketed away. The experiential questions are about the seeing, for example: Is the seeing equally clear everywhere?

13:40 Kerry: Um, I think, I think it was ki— it’s kind of like the bathtub thing, um, where it, this just is less of a visually detailed scene than I normally experience. Um, so it was almost as, as they were adding detail in the podcast, as they were like, oh yeah, we were behind this theater, whatever, I was slowly adding detail, um, and like adding elements, but not like, not really, really crisp detail.

- 14:23 JBK: Okay. So at this moment it's maybe less detailed than some other scenes you've had. Um, is it changing over time? Are you adding things at, at this very moment before the beep or hard to say?
- 14:41 Kerry: I originally was thinking just about their faces with the headphones, and then when they said green room, I added the red wall mirror and light bulb behind them. Okay. Um,
- 14:56 JBK: And then the beep comes right after green room? Like instantaneously or two seconds after?
- 15:02 Kerry: Yeah. Yeah, right after green room.
- 15:04 JBK: Okay. So you, you add the, the mirror mirrored wall and the light bulb. Um, could you say, could you say *how* you add those or,
- 15:04 Russ comments, at the risk of repetition: This is about adding *things* to an *image*.
- 15:24 RTH: So I'm, I'm very worried about the adding deal because I didn't hear her to be saying that she was experiencing herself as adding. [JBK: Mm-hmm.] you asked for some kind of a speculation about her process and she told you, but that doesn't mean that she experienced that. I've heard her experien—, what she has said as, as far as I've heard it, is that she *sees* these two guys in front of a mirror.
- 15:48 JBK: So at the moment, so right before the beep, do you think it's most fair to say that just what you see is the, the two guys in front of the mirror?
- 15:59 Kerry: Yeah. Right before the beep. It's, it's all there.
- 16:04 JBK: Okay. So, so Russ thinks we shouldn't probe too far back and we, we might get into making stuff up.
- 16:04 Russ comments: It is not only that we shouldn't probe too far back; it is that we shouldn't presume that experience is the same as the real world. In the real world, you have to add things across time to get a collection of things, and you could see those things being added. In the experiential world, I see, and then I see, and the second seeing might have more detail than the first seeing, but that does *not* imply that there was ever any experience of things changing, or any experience of comparing this collection of things to that collection of things. (This, of course, is another comment about the epoché.)
- 16:11 RTH: So the differen—, the difference is do I have an experience of creating this image as I, as I add pieces to it? Or do I have the experience of seeing these two guys in front of the mirror? That's, those are two very different things. And I think the, the adding the pieces came from Julian's questioning, not from Kerry's answering.
- 16:11 Russ comments: By "came from Julian's questioning," I mean his natural-attitude assumption of the distinction between the seer and the thing seen. What makes DES

difficult is that Kerry also operates from the natural-attitude (that's why we call it the *natural* attitude), and if Julian suggests a natural-attitude view, Kerry is likely to happily go along with it.

16:31 Kerry: Yes. I was not, I was not actively like at like, y'know, creating the scene in my mind or adding elements that, um, I get, I think was retroactively, um, thought about. So my experience, when the beep went off was, (it's actually two female podcasters. I don't know if that matters), but the two females,...

16:53 JBK: Oh yeah. That does, that does matter. [laughs]

16:56 Kerry: ...um, headphones, [laughs], red mirror, and lights. But it's, again, it's not as, I don't, and when thinking about my, what I'm experiencing this moment, I was more physically present than I was visually present in my mind with this scene. I was carrying my bike in the garage and I was looking at the handlebars as I was pushing it forward. And this scene was also in my mind, but it was, I was much less focused on it.

17:32 JBK: Okay. Could you give a percentage between the bike carrying and the thing with the podcasters?

17:38 Kerry: I would honestly say like 90—10, like, um, 90% focused on my bike. And then this was just really in the background of my experience.

17:50 JBK: So what was the, the carrying the bike, what was that like?

17:55 Kerry: Um, I was pulling it through a narrow doorway, so I was like very conscious of my hands and where they're going and, um, put like, kind of getting it through these obstacles, cuz my garage is a little bit crazy. So, um, yeah, very focused on like spatially where I was in that moment.

17:55 Russ comments: Exercise for the reader

In Kerry's 17:55 turn, where is the most clear description of Kerry's experience? Why do you think that?

(My answers are a page or so below, but no fair peeking before you have rewatched/reread the 17:55 turn and answered the questions.)

Julian comments: It's much more on the hands and navigating them.

18:19 JBK: And that this exact moment, is there any particular part of this navigation process that's,

18:25 Kerry: There's a, a bump, um, in the doorframe on the bottom. Um, and the bike is an electrical bike, so, or an e-bike. So it is quite heavy, so I had to like, kind of ramp it forward to get it over this bump. Um, so I was present in that. And also I didn't want to jam my hands into the door frame, so I was like balancing while also forcing. Um, so I was, yeah. Most focused on not hurting myself.

18:56 JBK: Yeah. So there's, you're bumping it over this, ramping it over a bump, um, and try not to jam your hands. Is that all part of one? Um, are those separate things or just all part of one thing?

19:14 RTH: And can I ask a, a slightly different version of that? So I understand that you're pushing the bike over the bump, but I'm worried that that wasn't actually part of your experience. What I'm, or what I'm thinking *maybe* is that your experience was of your hand, my *hands* as a, and so I'm asking that as a question. Is this about the hands or is it about the bump and the...?

19:14 Russ's answer to the 17:55 exercise for the reader

I think the center of experiential description is on Kerry's hands, because:

- (a) JBK asked about carrying, and Kerry dutifully responded about that, but then she gave a description that was not to be expected: she talked about her hands.
- (b) The hands talk was to-my-ear more focused-sounding than the surrounding talk.
- (c) She gestured with her hands in a way that was *not* carrying, but was definitively enacted.

I'm no mind reader, so I don't have access to Kerry's experience. But as a general rule, I think it is better to inquire about what seems like experience, than to inquire from the natural attitude about navigating bicycles through crowded garages.

I think JBK's 18:19 turn is a natural attitude question—he's asking: what aspect of the real world are you focused on?

At 18:25, in response, Kerry talks about the real world of bumps and door frames, but then comes back to hands.

Here, at 19:14, I try to bring the focus back to the possibility of the hands, but the intervening foray into the things in the garage might make that difficult.

19:38 Kerry: Um, I don't think I was as conscious about not hurting myself, if that makes sense. I think I was just, yeah, I was physically pushing my hands forward. Um, and then also visualizing this thing, but I don't know how to, I don't know if that answered your question.

19:38 Russ comments: To my ear, "I was physically pushing my hands forward" is an unusual locution. It would have been far more usual to have said "I was physically pushing my *bicycle* forward." To my ear, that is Kerry trying to convey that her experience is more of her hands than of her bike-moving.

20:01 RTH: So the dis— the distinction that I was trying to get at, and I think Julian was maybe trying to get at it too, is that, is this, is this an experience of my hands pushing, or is this an experience of wrestling the bike? More about my hands / more about the bike.

20:18 Kerry: Um,

20:18 RTH: In, in the physical world, it's about the bike. There's no question about that. We're trying to get the bike in the garage. In the experiential world, maybe it's about the bike and maybe it's about the hand.

20:29 JBK: Or maybe both. [RTH: Or maybe both.]

- 20:29 Russ comments: I recall being substantially disappointed by the “or maybe both” comment, because (as I recall) it undermined the point I was trying to make. My line of questioning about the hands was tomorrow-oriented—I was trying to make clear the distinction between the natural attitude (absorption in the real world and its cause-effect relationships) and the experiential world. The “or maybe both” question was backward-oriented—trying to describe yesterday’s experience. I think I was not interested in yesterday—we had muddled the waters too much to get that right—but “or maybe both” took us back to yesterday, to my disappointment.
- I think I monitor every DES-interview utterance for evidence that might suggest a presupposition whose bracketing needs to be practiced. That’s as true on the 8th or 18th interview as it is in the 1st interview. And when my presupposition antennae jangle, I transition into bracketing-practice mode. That transition may be difficult to see from the outside, because my questioning always *appears* to be yesterday-oriented even when my intent (as here) is tomorrow-oriented.
- I think this interview has confounded the real and the experiential worlds, and I’m working to separate those, more about tomorrow than yesterday. The message that I have been trying to convey is something like: *Next time we have to work harder at not letting our natural knowledge of the real world suggest plausible experiential reactions, and instead focus directly on what happened to have been experienced at that moment, regardless of whether it seems natural in that real situation.* “Or maybe both” says, to my ear, something like *Let’s not forget the natural attitude—let’s continue to speculate about inner experience based on what seems reasonable.*
- The situation is difficult, because the “or maybe both” possibility is absolutely true about yesterday—it can’t be overturned. But the ability to grasp the potential both-ness requires being able to keep the experiential separate from the natural, and I think we are not there yet, as indicated by the appearance of “because” in the upcoming (20:30) turn.
- 20:30 Kerry: I, I see it as both just because I was directly pushing the, the bike. Um, I mean I can feel the texture of the rubber handlebars on my hands and I’m definitely very focused on my hands. Um, but I’m, I’m also aware that I’m pushing the bike forward with effort. So I do think it’s almost one and the same for me.
- 20:58 JBK: Okay. [RTH: Okay.] And I just, I just want to check, is the rubber handlebar, does that just happen to be part of the bike that you’re pushing? Or is it you’re sp— particularly drawn to the rubber feeling of the handlebars?
- 21:14 Kerry: Um, the only feeling that I’m really noticing in this is how cold the handles were. So not less so about the rubber, but more about the temperature, cuz it was, I left my bike outside by accident. Um, so it was really cold. That’s like the physical sensation. I’m not really drawn to the rubber itself. It’s just kind where I [inaudible].
- 21:32 JBK: Would you describe it more like I’m, I’m pushing like over ramp, trying not to jam my hands and the and the handlebars happen to be cold, or you describe it more as I’m pushing the cold rubber handlebars of a bike as I try not to jam my hands, or

21:32 Russ comments: To my ear, this question calls for a selection between two options in the natural attitude—both are about bikes and ramps and their natural sequelae.

I would prefer a question that includes some epoché training. Here's an example, where I will color the epoché training in red:

I understand that you're pushing the bike through the mess, but that may or may not be directly, before-the-footlights-of-consciousness apprehended at the moment of the beep. The question is whether at that moment your experience is, for whatever reason, primarily, or exclusively, or only a little, absorbed in / aimed at the coldness of the handlebars. That coldness is really irrelevant to the bicycle-navigating-the-mess task at hand.

From the investigating-yesterday standpoint, that is very (too?) heavy-handed and leading. But from my point of view, this is no longer an about-yesterday interview—the epoché was not adequate either from JBK or Kerry. From the readiness-for-tomorrow standpoint, substantial heavy-handedness is necessary to identify clearly the natural-attitude expectations, because we have to oppose a lifetime of habit.

21:51 Kerry: The handlebars happen to be cold.

21:53 JBK: Okay. So it's more just they happen. Okay. Um, I'm good on this. [RTH: Me too.] Or is there anything else besides the bike pushing and the, the seeing the podcasters?

22:12 Kerry: Uh, not in this moment. Not, not anything else actively part of that experience.

THEY HAVE A SIDEBAR DISCUSSION OF "CONSPIRACY THEORIES," ETC.

22:18 MM: Can I do a sidebar here, which is gonna derail things, and Russ, it's gonna not be traditional DES but this is what my brain wants to do and I think it will lead to interesting discussion. Can I ask one question before I get into that? [RTH: Absolutely.] Kerry, were you exercising before this or were you just moving your bike back inside? Had you gone for a bike ride?

22:41 Kerry: Um, I was moving it back inside. I had just gone, I just finished my run, [MM: Yeah. Okay.] came inside, looked out the window, noticed...

22:48 MM: So the thing that my producer / director / interviewer brain wants to do here is draw commonalities, which I know Russ will die at because this DES is supposed to do the opposite to that. But my brain gets really interested in, okay, I've heard two beeps here, which are somewhat (as far as we know, based on the last few months) uh, abnormal for Kerry in the sense that there isn't as much happening as so often happens for Kerry. So Russ, just bear with me while I don't go DES for a second, but my brain goes, *So that's really interesting. Why is that happening?* It's rare for you (as far as we know) to have these sort of moments of clarity and, and focus or however you wanna phrase it, whatever. But, y'know, you often have seven layers of things going on, and here you're telling me you've got two (if that) fairly distinct experiences.

23:44 So my brain wants to go, that's really interesting, what was happening? Did you exercise in other times when you've had these moments where there's less going on?

(Sorry, that's the train line.) Was exercise also a factor? Y'know, like when you were locked in at your computer last week, really focused on the finer details of changing that menu. That was sort of all you had going on. So my brain just gets very curious about what are the differences or similarities in Kerry's experiences that allow all of that stuff that's usually happening to not be. That's all. You don't need to have an answer to that. No one has the answer to that, but that's a direction that I'm very curious in exploring in the post discussions in my broader interest here. That's interesting to me. Which Russ, I know that's like the opposite to what you look at. [pause] I'm done.

24:49 RTH: So I can comment, I can comment about that, I'd be happy to do that.

24:52 MM: Please.

24:54 RTH: The, so, so I would say that your brain is the storyteller's brain and you're trying to tell a story that, that transmits sort of easily to the next guy. And that, and, and I've got nothing wrong with storytelling. I think storytelling is a fine deal. But, and, and I don't have any objection to this conversation because I think a lot of this conversation has to do with what Mel's trying to figure out how to tell the story of DES. And this is, this is part of the process. So I'm not objecting to having this conversation.

25:24 What I would say is to have an answer to that, to those questions (which are interesting questions. I'm happy to have those, those are *very* interesting questions) But to, but to answer them in a way that *I* would find *satisfying* would take *a lot* of Kerrys and a lot of samples from Kerry before it's anything other than, *well, let's tell an interesting story that, that seems, seems to cohere to the two or three facts that we've got*. Because I, after I, the premise, the premise of the story, I would start with a, with a different story. I, I didn't find this as being all that rare. I don't have that good a memory from what Kerry's experience is. Mel might have a very better, a much better experience, better recollection of that than I do. But what I would say is Kerry's experience is mostly visual. These are mostly visual. There's a couple of visualizations going on. And the first beep maybe, maybe only one in the second beep, maybe none. I'm not exactly sure.

26:29 MM: No, that's true. I guess I'm, yeah, I agree with you on that. I guess I'm primarily thinking in regards to when she has a very active inner monologue as well. And there seems to be no examples of that. Granted, totally get you, this is two examples, whatever. But I'm very curious and she often has a really rampant one. And we've had in the last two weeks a couple of examples where it is not gone. And so I'm very interested in what are the commonalities there, are there any, I agree you would need a huge sample size to, y'know, satisfy yourself. But that is very interesting to me.

27:10 RTH: I, I would say one more thing about that, about this and that is that, that the nature of randomness is that almost everybody, when they see two random samples, thinks that that's typical of the, the way things have have to be. And it's, and, and it's dangerous I would say from the standpoint of aligning yourself with the actual world, a couple of random samples are not enough.

27:36 Kerry: Can I make a dangerous conspiracy theory about my own brain?

27:40 RTH: [laughs] Absolutely!

27:41 Kerry: This was the earliest I've ever done a sample. Um, and so I've never, I've never sampled, uh, starting at 8:00 AM. Um, and I'm wondering if my inner monologue needs a minute to wake up because by nine, let me tell you, it's roaring [all laugh].

28:01 MM: See, interesting though! Russ is going [inaudible]. I'm going *that's interesting*. [all laugh]

28:08 RTH: So what, what's interesting about this conversation is that Kerry's theory and Mel's theory are *not* the same. Kerry's theory is about it's being early in the morning. Mel's theory is it about, it's being about exercise. And, and both of those might be a quarter true, a tenth true, 99% true. Kerry might be a 100% true and Mel's all wet, or the other way around. That's what, knowing the difference between that stuff is, is what, what I find interesting, I guess. And, and, and I don't have anything, I don't have anything against conspiracy theories [laughs], as long as we bracket the conspiracy theories away and don't let the conspiracy theories seep into the data. [Kerry: Mm-hmm.] And so I, I'm happy to have these conversations. In fact, I think it's actually good to have the conversations as long as we're really clear. These are, these are *storytelling* conversations rather than *describing Kerry's experience* conversations. And, and that's, y'know, that's my professional life is trying to keep those two things separate.

29:11 MM: Well, this is why this is interesting, because my professional life and your professional life are [demonstrates two fists bumping up against each other]. [all laugh]

29:19 RTH: Absolutely. And I, and I'm not making a value judgment about my professional life being better than your professional life, whatever. They're different. And uh, as long as we keep track of the different, then we can probably both be happy.

29:32 MM: You. Sorry, last question on this and then we can go back. But Russ, you just broadly have obviously done this for a very long time. Have you allowed yourself to, to draw any conclusions from the masses of data that you have established over time? Or you simply will not?

29:52 RTH: I have, yes. I have allowed myself. So I've, I, I try to keep that under control, but I have allowed myself. And I'm, and I worry about it when I do it, but for example, I've sampled 17 or 18 or something like that, bulimic women. And I have made some comments about bulimia, about the experience in bulimia, which is a storytelling deal. And I think maybe I've told you this story, but I haven't been able to get that published because it doesn't, it doesn't correspond with the current storytelling version about bulimia in the professional world. And so they don't wanna hear it *from me* because I'm saying it might be a different story.

30:30 MM: You have piqued my interest [laughs].Mm-hmm. That's very interesting.

- 30:36 RTH: We prob we ought probably ought to finish with Kerry's sample then we can come back and talk about that.
- 30:40 Kerry: After. Well, yes, but after we do all this sampling, can we just get on a call and just like chit chat about your theories? One that, like as, as a closing, non recorded, just...
- 30:50 RTH: Absolutely. Absolutely. And that is a, that's a standard version of descriptive experience sampling. [Kerry: Okay.] I, I want *you* (and Mel and Julian or whatever) to leave this feeling like you got *every* question that you wanted to ask, answered. The question is when we wanna do that. Do we wanna do that now when we've got some K-K- Kerry beeps left, left to talk about? Or do we want do it later?
- 31:13 MM: No later. Sorry, I derailed the conversation. [Kerry and Julian laugh] But also, just before we go back, I would be interested Russ, in if you have any, like, y'know, I've read bits of your work and stuff, but y'know what's interesting me? If you can think of any examples or papers or chapter from your books or anything that you think I would be very interested in based on that line of questioning, I would love it if you shared it with me and I'd find time in that (all that time I have!) to read that.
- 31:42 RTH: Okay. I will think about that.
- 31:43 MM: Thank you. Sorry Kerry. Continue [laughs].
- 31:43 Russ comments: A few days after the interview, Russ sent to the group chapter 2 ("Fragmented Experience in Bulimia Nervosa") of his 2011 book.
- 31:46 Kerry: All good. Okay. Beep 3.
- 31:48 RTH: I'll send, I'll, I'll send you, I'll send you all something about bulimia. How about that?
- 31:54 Kerry: Okay. Yeah.
- 31:54 MM: Oh! I thought you were gonna say I'll send you all, *it all*! I was like, okay. Not *it all*!
- 31:59 RTH: Oh no, no, no. [laughs]. That is not what I meant. I'll send you some, I'll send *y'all* something about bulimia.
- 32:06 JBK: Russ, I read all your books. They're all good. I recommend all of them [laughs].
- 32:11 RTH: Alright, so this is gonna be beep number 3. And Mel, you gonna take the lead on this beep?

SAMPLE 8.3 DISCUSSION STARTS HERE

- 32:16 Kerry: Cool. Okay, so this was at 9:08. Um, I was having a moment where, so the previous evening I had called my friend Nora, um, to ask her about something. And um, so in when this beep went off I was sort of wondering if me calling my friend Nora after just speaking with her like an hour previous, um, I was wondering if that was annoying for

her. So I was playing the phone call out in my head. So the, what I had said to her was playing in my mind when the beep went off, which was the sentence, um, “you were the last person I spoke to about it and I just had to tell someone.” So it was [laughs], it was, that was the sentence.

33:08 MM: Wow! [inaudible!]

33:10 Kerry: [laughs]. So, um, yeah, I actually, I normally write down what I’m physically doing in this moment and I didn’t even write it down. I think I was really, there was no visual. I was just sort of playing that line in my head, or I was replaying the whole phone call, but at the moment of the beep I was playing that line in my head. Um, and I have literally no idea what I was doing physically [laughs]. So very, very, my whole experience was, I mean, I guess I would say 90% cuz I’m still, y’know, physically in the world and like looking somewhere. But I don’t remember where I was looking or what I was doing. I was, I was replaying that line of the phone call.

33:59 MM: And so when you say “replaying,” we are talking, hearing your own voice say it?

34:05 Kerry: Yes. In the way that I said on the phone. Like same tone, how, how I hear my voice is how, like how I hear my voice, sorry, physically is how it was playing in my head.

34:15 MM: Gotcha. And is there a visual element to the replaying of that in your head? Or it’s just purely audio?

34:26 Kerry: Straight audio.

34:26 MM: So you’re physically present in the world; you no idea what you were doing; or, and, but it wasn’t part of your awareness. Your awareness is entirely focused on the auditory experience of hearing you replay the words that were from a conversation the evening before. [Kerry: Yeah.] And it sounds crystal clear? A hundred percent clear.

34:49 Kerry: It sounds crystal clear in the we, I feel like I’m often asked if I was hearing my voice or if I was speaking my voice, and in this moment it was hearing. [MM: Gotcha.] Um, because it was almost like listening to, I don’t wanna say a recording [MM: Yeah.] because it, it didn’t have that texture to it. It, it still was my own voice. But I, I didn’t feel like I was actively speaking this thought. It was something I was hearing

35:15 MM: Interesting. Hmm. I don’t know. I feel like I get it. I don’t really have any other questions, but Russ, you can go?

35:27 RTH: Well I do have some, some questions.

35:31 RTH: So is your sense that you are, you are replaying the whole conversation that she has said, you have said, she has said, you have said, and now you happen to be on this line? Or are you replaying this line from the conversation and the rest of it’s sort of implied or context or something?

35:47 Kerry: I'm, I, I had replayed up until this point, I was not replaying *her* end of it. I, like, I couldn't hear her voice. I was replaying everything I had said at the start of the phone call. Um, and then up until this line, but there was not that much before this line. So basically I was ranting about a scenario. Um, and I, so I replayed that rant and then this line is where I was in the phone call. [RTH: Okay.] If that makes sense. But I wasn't hearing her response. She, she also didn't say much at the beginning. She kind of said hello and then I, I [RTH: ranted, ranted on (laughs)] explained what was going on and then I was talking a lot so [laughs]

36:34 RTH: And, and I wanna push a little bit on the hearing, hearing / speaking. Okay, so this is, I hear this line and I hear this next line and I hear this line and it's a beep, rather than I'm speak—, I don't experience myself as speaking these lines. [Kerry: No.] Is that right?

36:48 Kerry: Yes. Correct. I'm, I'm experiencing hearing what I think is verbatim of my side of the phone call.

36:59 RTH: And verbatim including the, the tone of voice and the hesitations or intonations or whatever.

37:08 Kerry: Yes.

37:09 RTH: Okay. As so as far as you know, exactly the same as it was.

37:13 Kerry: Yes.

37:15 RTH: Then I'm good.

37:16 MM: I actually do have one more question. Sorry Julian, if you were about to jump in. Kerry, you said at the top that you were wondering whether calling her an hour after you'd just called her was annoying or something. So like was that part of your experience as you are replaying this? And if so, how?

37:16 Russ comments: That's a good question if you have confidence that Kerry has adequately bracketed the natural attitude. As I have said in previous comments here, I don't yet have that confidence, so I would have wanted to issue a bracketing instruction; I'll illustrate one such thing here by inserting some red bracketing instruction into MM's green question:

Kerry, you said at the top that you were wondering whether calling her an hour after you'd just called her was annoying or something. **I'm accepting that that concern or worry was what drove the inner voice. That kind of concern can be directly apprehended, but it can also be implied or context—a reasonable explanation for the current heard replay.** So like was that part of your **directly apprehended** experience?

That instruction may well not be adequate to launch a skillful bracketing of today's description of yesterday's sample, but it may contribute to tomorrow's apprehensions and descriptions. (See the comment at 46:09.)

37:36 Kerry: I, that to me felt more like a feeling, um, of it wasn't, it, it, I I wasn't having any like, auditory thoughts being like, *oh, I wonder if that was annoying for Nora*. Um, so that feels, it feels less like part of my experience in that sense. It was just, I think the reason why I was replaying the phone call was cuz I had this like sense that, oh, maybe that was annoying, but that, that sense is really hard to *explain*. [MM: Yeah, I know!] I also didn't feel like [laughs] and it also didn't feel like, um, a huge part of the experience. I was really focused on the words. [MM: Gotcha.] Um, yeah.

37:36 Russ comments: It would be great to get a high-fidelity grasp of the hard-to-explain *sense* that Kerry is describing. But as it is, I think that is impossible to grasp, because talk such as "I was replaying the phone call was cuz I had this like sense" suggests to me that Kerry has not adequately bracketed the natural attitude—the "cuz" betrays that, to my ear, suggesting that *I must have had this sense* because *I was replaying the phone call*. That means, to my ear, that *this like sense* might be directly experienced, or might be inferred, or some of each, or neither. So if we want to grasp Kerry's sense (and I do very much want to grasp it), we have to get Kerry (and Julian, and Mel, and Russ) to a place where it wouldn't occur to Kerry to talk about an inference when asked to give a description of what was directly apprehended. Then (and only then) would there be warrant to accept Kerry's description of the sense.

Failing that, that we get to a place where we understand the degree of our failure to distinguish between inference and apprehension but don't claim anything more precise than that.

None of that should be taken to imply that I think Kerry's sense is unimportant or non-existent. What is at issue (for me) is the extent to which it is directly apprehended—maybe it is, maybe it isn't.

38:23 MM: Was there, but that sense, if it was there at all, positive, negative undertone, anything like that? Or couldn't say?

38:31 Kerry: Um, I would just say like a general anxious feeling like, *oooh, I I hope that's not annoying.*, [MM: Sure.]

38:43 RTH: So I've got a question about that. Julian, you want to ask your question first or you want me to ask?

38:47 JBK: Um, my, my original question was about that. Um, yeah, I'm still wondering, um, like it's, this thing is uncertain, but I'm trying to figure out if it's like you think there but more small or you're not sure if it's there at all. So that's, that's what I'm trying to figure out.

39:14 Kerry: Wait, say that, say that again. Sorry.

39:16 JBK: Trying to figure out if, if it's, if it's here present but slightly like not such a big thing or if you're not sure if it's here at this moment at all

39:28 RTH: And the "it" is the feeling?

39:30 Kerry: "It" is the feeling.

39:31 JBK: Yeah. The feeling.

39:31 Kerry: Yeah. Um, um, I,

39:38 RTH: So can I, can I amplify Julian's question? [Kerry: Yeah.] Because I, it, it's the same question that I had. So I'm, I'm, I'm amplifying or clarifying or whatever. So it's possible to be worried about something in your bag of bones, which is what led you to ask this kind of question. And it's possible to be worried about something in your *experience*. And those can be the same thing or different, different kinds of things. And so the question is, is it experienced? And if it's experienced, is it a little bit or a lot or, or is it more just an implied, I must've been worried about it because this is the questions I'm asking.

39:38 Russ comments: This is RTH's bracketing instruction (see the comment at 37:16).

40:23 Kerry: Um, I don't think that is being directly experienced in, in this exact moment that the beep went off. Um, cuz I was like, it really felt like a 100% of my experience was hearing my voice. Like I don't even know where I was standing or *if* I was standing, if I was sitting down. Like I was just, it was the voice. So I don't feel like I'm directly experiencing that anxiety or worry or feeling or whatever it is, um, in this moment.

41:03 RTH: So it's a fact *of Kerry* that she's concerned about what she said and out of that concern comes the *experience* of hearing what she said, but not the experience of feeling concerned.

41:15 Kerry: Yeah. In this moment. I think...

41:17 RTH: In this moment. In this, in this moment, yes. Exactly.

41:20 Kerry: Yeah.

41:21 RTH: And did that answer your question, Julian? Is that

41:24 JBK: Mm-Hmm.

41:25 RTH: Then I'm good. Which means we're on to number 4. [JBK: Number 4.] Which is, is which is me, I think.

SAMPLE 8.4 DISCUSSION STARTS HERE

41:36 Kerry: Uh, so before I, back to that menu design that I was talking to you guys about previously, [laughs], which is the bane of my existence at the moment. Um, I was looking at the menu design in Canva, um, and basically this is a shared file that both, it's like a Google doc almost, or yeah, kinda like a Google doc. So, um, if the client makes changes, I can see those changes. Um, and basically what I'm noticing, I had in my previous version of the design highlighted in red, um, bits of copy that they needed to update before opening the restaurant. And in this moment, I was checking

the file to see if they had made those updates and the red font was still there and the restaurant's opening in two days. [JBK chuckles]

42:31 So, um, I was looking at this file specifically looking at it's um, a menu pr-, it's like a, so it has the menu item and then on the side it had dollar sign XX highlighted in red. That that was done by me. I was looking at the dollar sign XX in red, um, but had just pulled up the file. So the name of the file is what I was saying in my head. So it was called "PT bar menu". So I was saying that in my head, but looking at the, the general screen and noticing the red, so I have audio of "PT bar menu" and then generally looking at the screen, but zeroing in on, on the color red, um, which was concerning for multiple reasons. [laughs] But I'm not at, w-, what I'm, yeah, so the two things is color physically on the screen and PT bar menu is what I was saying in my brain.

43:41 RTH: And does it make sense to ask whether, which one of those if is more central to you, more present to you?

43:48 Kerry: Um,

43:49 RTH: It might not make sense, but if it does...

43:51 Kerry: Um, I think the red is most present to me. Not even necessarily like the item that has been, um, highlighted in red, cuz there were multiple. It was, I was, I just happened to be looking at this one area, but that's where my focus was because I was like, oh, this is really bad. Um, but "PD bar menu," like almost like a song playing in the background, but it's my own voice. Um, saying that out loud,

44:27 RTH: Out loud in your head.

44:28 Kerry: Mm-hmm, because I was kind of checking through multiple versions of the menu. So there's a bar list, there's the dinner menu, by-the-glass drinks, whatever. And so the re-, I wasn't, um, I think I said reading the file name, but it's not really reading. It's, I was just like saying which one I was on. [RTH: Okay.] When I was going through.

44:46 RTH: And I would like us to zero in, in the red. Is am I, is my, at this particular moment is my interest I'm seeing this red? Or is it that I am seeing this stuff that was supposed to have been changed but hasn't been changed. So my question is about, is this about the *color* or is this about the *significance of the color*?

45:07 Kerry: In this moment? The significance of the color, for sure.

45:11 RTH: Okay. So I'm, I'm noticing the piece that has not been changed, which happens to be red, but it's not the red that's drawn that, that, that is occupying my experience at this particular moment.

45:24 Kerry: Yeah.

45:26 RTH: Okay.

- 45:28 Kerry: Yeah.
- 45:30 RTH: Okay. And, and I understand that the red means that it hasn't been changed, it should have been changed. Is that present to you in any particular way at this particular moment? Or is that just obviously that's what it means. That's what I'm looking at. It's goddam.
- 45:50 Kerry: Yeah. I, it was, it was more of like a sinking feeling. I had this, it, this was not, again, not an auditory thought, but for a second I was like, *is this somehow my fault?* And that was a general feeling as well.
- 46:05 RTH: Present to you at the moment of the beep?
- 46:09 Kerry: Uh, yes, but it's not, I don't know how to articulate that. Um, because it's not [MM and Kerry laugh; MM makes a (*conspiratorial that's what I'm talking about!?!*) gesture with her hands] [Mel and Kerry laugh]. No, because it's not. So, yes. So that's kind of what me noticing these things, it's, it's this feeling like this hasn't been done and is this somehow my fault or is this the client messing up? [RTH: Mm-hmm.] All of these feelings are surrounding me noticing these items.
- 46:09 Russ comments: There is (to Russ's eye/ear) a substantial amount of energy/interest passing back and forth between MM and Kerry in the interchanges here, apparently about the apprehension of feelings and the difficulty of describing them. From the standpoint of descriptive science, the task is to harness that energy (e.g., to be fascinated with how feelings / senses appear) without allowing it to infect the experiential apprehensions (e.g., to accept the possibility that feelings / senses may be powerful, or accurate, or important without their being directly apprehended). It is a challenge, perhaps the ultimate human challenge. (See the comment at 37:36.)
- 46:39 RTH: Okay. So our, our job is to help you articulate this. [Kerry laughs] You said it's difficult, which it is. Our job is to help you articulate it to the extent that it's possible to articulate, and not beyond that. So we don't, we don't wanna push you into something that you don't, you're not comfortable with. [Kerry: Mm-hmm.] But let me ask you a couple of questions. You said a sinking feeling. Does, does that mean a bodily thing? Is there a bodily aspect, um, in your experience at this particular moment?
- 47:05 Kerry: Yes. I have. I like am very, uh, I react very physically to most things. Um, so I will, if I'm stressed, I'll hold my breath, um, which I was doing in this moment. And also the sinking feeling is like my stomach like dropping. Um, yeah.
- 47:28 RTH: So my experience is of seeing the red and my stomach dropping. And my stomach dropping is part of the *is this my fault?* Whatever. Is that right? [Kerry: Yes.] And so the *is is, is my fault, did I do it?* or whatever, I'm gathering that's not explicitized in some way. It's not like I am saying to myself that "did I, is is this my fault." And yet the bodily reaction and holding my breath, stomach dropping, that's my body's way of saying, did I do this? Am I responsible? Is this my fault?

48:10 Kerry: Yes. Correct.

48:12 RTH: Okay. And, and now have I talked you into the bodily aspect of this? Or would it have been fair to say that at the moment of the beep... You, your opening salvo could have been (I'm asking)... Is it the case that my opening salvo could have been, "I was looking at this and I felt my stomach drop as I looked at the red of it."

48:35 Kerry: I feel like this one, there's kind of a lot going on. So there's kind of like the three elements I'm what I'm hearing (which is "PT bar menu"), what I'm seeing (which is the red highlighted text), and what I'm physically experiencing. I would say if I had to break down the experience, um, the red text is front and center. Um, even the physical reaction to that, so the holding my breath and um, sinking feeling, would be like secondary. And then "PT bar menu" is like truly background music. Um, like I don't even think I'm super conscious of that being said in my mind and it on and it also feels like I'm hearing it. I'm not, um, speaking it. Um, so it's the, the red text and then secondary, but still pretty dominant, would be the physical reaction or the, or the overall sense of, oh, did I do this wrong?

49:46 RTH: Okay, then I think I'm good. Any questions about this from anyone?

49:55 JBK: Are you directly experiencing holding your breath? Or is it more like it happens to be happening at this moment, but it's more like this sinking feeling or more of the stomach feeling?

50:09 Kerry: I let go of my breath when the beep went off. So I don't think I was realizing that I wasn't breathing [laughs] until the beep, um, happened. [JBK: Yeah.] I probably would've eventually realized because I would've like passed out. But um, in that moment I wasn't like, it wasn't like, *oh, I'm gonna hold my breath now cuz I'm really stressed*. Y'know, I wasn't not conscious of it. It was, it was secondary, but um, I didn't realize it fully until, um, the beep had gone off and then I was like, oh! Air!

50:43 JBK: Okay. And, and there's this feeling kinda mixed up with, is it my fault? Is the client messing up? Is it more one or the other or everything? Or are we reaching the limits of like how much you can articulate?

51:00 Kerry: Um, I think my instinct in this, in this moment was to blame myself. Um, but very quickly thereafter I realized this, it's not possible to be my fault because I don't know how they're pricing the menu. Um, but I would say skewing a little bit towards like self-blame, but then very quickly overcorrecting the other way.

51:32 JBK: Okay. But at this, at this moment more. But I, I also realized that, y'know, as Russ said, like we don't want to over articulate because y'know, we're eight days into this, but you might still improve and be able to notice more [Kerry: Mm-hmm.] subsequent days.

51:32 Julian comments: And I might improve with my questioning.

51:52 Kerry: Yeah.

- 51:54 RTH: And I didn't hear her say that she had actually had a feeling of this. I heard her say that she had a stomach dropping thing, which was sort of a feeling.
- 52:05 JBK: Yeah.
- 52:07 RTH: But I didn't fe, I didn't hear her say that there was any separate self-blame things. I heard her say that the stomach dropping was her way of bo her bodily way of expressing self-blame. [JBK: Okay.] That she had a feeling of self-blame that went along with the bodily dropping.
- 52:27 JBK: No, I didn't think it went around. I understood it as kind of wrapped up all together.
- 52:34 MM: Um, she definitely said at the top that she had a sense of something. And I think just on that, Kerry, like, um, not to like force, (sorry, a train's gonna go past) not to force yourself to over notice things, but like also when you are doing this as much as I can say, because it's similar to some of the things I had, don't also discredit those elements of your experience if they are there because they're really hard to describe. Y'know, like you are easily grabbing at and it might not be part of your experience. But in general, I struggled with this as well. It's like it's easy to be like, oh, auditorily, this was happening and visually this was happening. A sense, as far as I think, can still be really part of your experience, even though it's like next to impossible to describe. So if that is present for you, like, y'know, try and note that as best you can.
- 53:30 Kerry: Mm-hmm.
- 53:33 RTH: So I would say that slightly backwards from that. [JBK: Mm-hmm.] what I would say is, I totally agree with Mel: the fact that the fact that something is hard to describe should not stop us from trying to describe it. I absolutely agree with that. In fact, we should work at it. We, we should do it.
But I'm, I was worried that Mel was implying that we should go *looking* for things that are hard to describe or that, so I think it's, I think it's absolutely possible for Kerry's stomach to drop and her h— and her breath to be held and for that to be her body's way of holding that self- self-blame with no experience of self-blame or actually even no experience of her her body doing that stuff. [MM: Mmm.] So the, the trick, the skill I think is to, is to take all those things seriously without, in, without pushing in any, any, any direction.
- 54:39 MM: Agree. It's not going looking for it, but it's also not sort of ignoring it because it's tricky. [inaudible]
- 54:47 RTH: Exa—, because it's hard, that's right. [MM: Yeah. Yeah.] Not ignoring it because it's hard. [MM: Yeah.]
- 54:53 Kerry: This one was honestly just, I feel like there were so many, like elements to it, um, that it's kind of just hard to discern, I guess what's, um, I don't know how to, how to articulate the beep [laughs].

55:15 RTH: So what I, what I would say about *that* is in the previous beep I understood you to be saying that the hearing of yourself say “the last person I spoke to was...” whatever that sentence was, that occupied the centrality of your experience, pretty darn close to 100%. And there was some concern or whatever that was in your body, bag of bones or whatever, about worried about, did I say the wrong thing or whatever. That was somehow in your body being operated on in some skillful way, but not centrality, not center to your experience at all. [Kerry: Mmm.] And *here*, it seems to me in this beep that there’s your body is doing some stuff which, which you have maybe more direct, more, more direct experience of than the previous beep. But it’s not 100%. It’s

56:06 Kerry: Yes.

56:07 RTH: And, and so there’s a range of these things and I think we want to take that, we want to take that range seriously and uh, not theorize about it, then say, well, y’know, it’s gotta be this way or gotta be that way. It’s a complicated thing.

56:24 Kerry: Hmm. It’s also crazy how different, y’know, 15 minutes, not even, makes. 10 minutes,

56:33 RTH: One minute.

56:34 Kerry: [laughs]. Yeah. It’s crazy.

56:36 RTH: Fascinating. Five, one second, one second actually can do it.

56:39 MM: Yeah. Fascinating. Um, the time has unfortunately come where I need to love you and leave you. Cuz I’ve just got a couple messages from my editor, so I need to run. I’m so sorry.

56:50 RTH: Well, we’re actually an hour and 10 minutes into, into this and I’m gonna have to leave in a few minutes. So, so see you Mel. The rest of us. Julian, wanna ask one more?

57:01 JBK: Yeah, I’m done to, to do another. Are you okay with that, Kerry?

57:05 Kerry: Yeah.

57:07 JBK: Alright.

57:08 Kerry: Oh, I actually might just, um, quickly plug my laptop in. Sorry. [JBK: Sure.] It’s dying.

57:33 JBK: Alright. So number, number 5.

SAMPLE 8.5 DISCUSSION STARTS HERE

57:36 Kerry: Number 5. Um, this one [laughs] is really boring. Um, at 9:30 I was typing, um, I was sending myself an email. In the email was an attachment that I wanted to print. Um, in the, I was typing “print” because it wanted some, it want, like, it asked me like, *are you trying to send this email without a, without any body to it?* I forget the actual

message. It was like a popup message from Gmail. So I Xed out and typed “print” in the body of the email and I was saying “print” as I was typing. Um, uh, yeah. And so I, I would say 50—50 split between my physical, um, I’m looking at the email on my, the desk, on my laptop, um, and then hearing my voice as I’m typing “print,” saying “print” out loud here. Sorry, in my head. [laughs].

58:46 JBK: Okay. So you’d say 50—50 between looking and the saying, saying “print.” Um, and the looking part is, is just the words that say “Print” or the whole email, but also the part that says “print,” or...?

59:03 Kerry: I’m really zeroing in on the subject line, which also said “print” and then the body, um, which said, I was, I had just typed “print”. Umm or I was typing “print”.

59:20 JBK: So, so at this moment it’s both the subject line and the body.

59:23 Kerry: Yeah. But like the very, y’know, like the very top left, right underneath the subject line. Um, so it’s kind of that area of the screen.

59:33 JBK: Typing “print.” And you’re saying “print” in your head and your voice. Are there any audio characteristics, any particularities to that?

59:48 Kerry: Um, it was very monotone. Um, this one felt like I was speaking, um, not hearing. Um, I was almost like, as I was typ— (I don’t know if this makes sense to add) but like, it, it was like I was telling myself what to type as I was typing it. Um, so it felt more like speaking or like an active, um, an active verbal thought, speaking thought.

1:00:24 JBK: Okay. [pause] Um, was the, was telling yourself, um, sorry, sorry, I have to collect my thoughts. [laughs] I’m kind of discombobulated. Like was it telling yourself to, to what to write? Was that present at this moment or is that kinda how you put it into context?

1:00:57 Kerry: It just felt like automatic. Um, uh, yeah, it didn’t feel like there was a lot of thought around it or, or meaning behind it. It was just like, I need to fill this email, um, so that I can send it to myself.

1:01:22 JBK: Okay. I’m, I’m good on this one. Russ, any questions?

1:01:26 RTH: I’m good. So do we wanna do the last one or you wanna call it a day?

1:01:32 JBK: Up to you Kerry. I have time.

1:01:34 Kerry: I can do the last one.

1:01:36 RTH: You want to lead it Julian, or should, shall I?

1:01:42 JBK: What’s what’s your preference?

1:01:45 RTH: Hmm.

1:01:46 JBK: You could go, [RTH: Okay, I'll do it.] probably shorter that way. [laughs]

1:01:50 RTH: Number 6.

SAMPLE 8.6 DISCUSSION STARTS HERE

1:01:51 Kerry: Okay. This one is hard [laughs]. Um, I was in Staples printing, and I was being helped by, I'll call him clerk number, or store guy number one. And he was, he realized what I was asking was kind of a complex printing question. And so he, uh, was in the middle of telling me, he was like, "oh, this guy will help you," gesturing towards, um, store guy number two. And we both looked over at store guy number two, who was walking past us towards a different customer and his face looked visibly pissed off. Um, and so I, in this, in the moment of the beep, was staring at this man's face.

1:02:45 Um, and this is another, I guess, like sense or feeling. I didn't have any, I, I wasn't having any visuals, I wasn't having any audio play in my head. I was really just looking at this man's face as he was walking past us and, um, kind of had this like, y'know, when you like go, *ooh*, you're like, *Ooh*, it, um, it wasn't, I wasn't, y'know, I wasn't actively stressed out or anything, but it was just kind of like, *oh, I don't wanna, I don't wanna mess with this man*, but I'm not saying that out loud in my head.

1:03:23 It was just this sense of like, *oh, this guy looks really annoyed and now I have to ask him to do something for me*, which isn't great, but it was an overall feeling. Um, it wasn't, or, or a sense, I'm not really sure what to call it, but it was, it, I wasn't having any sort of like, "oh, this man looks really upset," thoughts auditorily in my brain. Um, it was just a sort of gut feeling.

1:03:54 RTH: So this reaction I'm gathering that we're putting into words, a word *Ooh*. But the, but that word isn't actually present, is that correct?

1:04:05 Kerry: Correct. Yeah.

1:04:06 RTH: Okay. And is that *Ooh*, uh, more about him—he's pissed off—or more about me—I don't want to deal with this guy? Or am I missing something?

1:04:22 Kerry: Um, it was, it was both, I don't wanna deal with this man and also I, I, the, the thought that I was having in my mind was, *wow, store guy number one is asking store guy number two for help. And store guy number two isn't even saying, "Hey man, sorry, I'm busy."* He's just giving a dirty look and continuing to walk by. So it was also like a little bit of disgust, like, *wow*, that was really rude to someone who's trying to do a good job. Um, so it was both like, *I don't wanna deal with this man* and *wow, he's like just giving store guy number one, absolutely nothing in a very rude way for trying to do a good job*. So it was kind of like disgust and I don't wanna, I don't wanna have to ask this man for anything if this is how he's treating his coworkers.

1:05:17 RTH: So I take the answer to my question as being sort of neither one or both or something like that. It's partly about the guy's being pissed off. It's partly about, I don't want to deal with it, but it's also, which I hadn't asked about, it's also partly about number one

and two's relationship. [Kerry: Mm-hmm.] Or what number, how number two is presenting himself to number one, something like that.

1:05:34 Kerry: Yeah.

1:05:35 RTH: And I'm gathering that none of those are explicitly separated out in your reaction. Is that true, Is that true?

1:05:45 Kerry: Yeah.

1:05:46 RTH: Um, so, so *Ooh* [Kerry: is [gestures meshing her hands together, interlacing her fingers] is, a conglomeration [Kerry laughs] of those three or maybe more kinds of your, your take, basically, on this situation from in a multifaceted kind of a way, actually.

1:06:04 Kerry: Yeah. Yeah.

1:06:06 RTH: Okay. And, and I'm gonna ask some the kinds of questions that we were just talking about with Mel. And that is, so is the, is this an entirely mental *Ooh!*? Or is this a bodily *Ooh!*? And I don't want us to speculate about that. The question is, does it seem at the moment of the beep, as best we can say, that my body is reacting to this? Or is this my so totally mental, which to me means not bodily? Or I can't remember? I'm not sure?

1:06:40 Kerry: I don't think I had the same bodily reaction as, y'know, previously described. It was very much just, I was really focused on his facial expression. He was walking by really fast. I wasn't really paying attention to anything else in the store. I was really focused on his facial expression. And it, it wasn't, it was all, it was *all* mental. My reaction to that facial expression was not bodily.

1:07:06 RTH: And, and is it, is there a mental reaction to the seeing of the face or is this a way of seeing the face, this reaction is a *ooley* way of seeing, seeing the guy's face. The whole thing is visual.

1:07:21 Kerry: I think, wait, sorry, can you say that again?

1:07:25 RTH: I don't, it's a difficult question. Maybe an impossible question. And my, my question is, is, is this *oo* stuff that we're talking about, which I think we understand what that's about. It's got these your piece, his piece, her piece, whatever, all mixed up together. And is that, is that an experienced reaction mental, or is that untangle-able from the seeing? I see it and I see this guy's face as being, he's pissed off. He's dissing him. I don't have to know what to do about it. But that's all part of the visual part of the seeing.

1:08:08 Kerry: Mm. I think the best way I can describe it, and I hope this answers your question, it is a reaction to what I'm physically seeing. So I see it, and then I am mentally reacting to what I saw as a separate thing.

1:08:29 RTH: So I have a... Separate from the seeing, but simultaneous with it, basically I react in this *muh, oeh, Ooh-ey* way.

1:08:40 Kerry: [laughs] Yeah. Yeah.

1:08:41 RTH: Then I think I'm good.

1:08:48 JBK: Um, is there more to say about the seeing the face?

1:08:52 Kerry: Umm, I was really focused on like his glare, the, the eyes that he was giving his coworker [JBK: Mm-hmm.] were just like, for lack of a better phrase, like, *do not fuck with me*, is kind of what he was, the vibe he was giving off [laughs]. Um, and so yeah, I would say I was most focused on the expression of his eyes.

1:09:23 JBK: Okay. And then I'm... Actually, I have one question. I wanted to compare this *ooh*, um, through the, the beep number 4, when you have this stomach sinking. [Kerry: Mm-hmm.] Um, and what I'm wondering about is when this *ooh* is kind of wrapped up, y'know, I don't wanna mess with him, like, oh, he's treating his coworkers, like all this stuff is kind of wrapped up. And then number 4, the stomach sinking may or may not have been wrapped up with, *oh, it's my fault*. [Kerry: Mm-hmm.] or *No, it's the client's fault*. Could you compare those beeps? Or are those parts of these beeps, these, these feelings?

1:10:17 Kerry: Mm. Yeah. Number 4, I would say definitely felt—like if comparing the two—more physical than number 6. Um, like the slow stomach sinking feeling, um, was more present. I don't think I was fully aware that I was holding my breath in that moment, but still felt in number 4, a more physical reaction than number 6. Whereas number 6, um, yeah, feels more mental. And, um, trying to... It, it felt like more of, I don't know if this makes sense at all, but number 6 felt more like a reaction, um, to what was in front of me, whereas number 4 felt like I was like trying to work out what was going on, if that makes sense. Like, I'm working through this moment, whereas number 6 feels, uh, like I was like, *ah!* [laughs] *No!*

1:11:35 JBK: Okay. Okay.

1:11:36 Kerry: [laughs]. I don't know if that answers. I feel like I've done a really poor job of describing myself this, this session! Um,

1:11:45 JBK: I wouldn't, no, I wouldn't say that at all.

1:11:45 Julian comments: I was surprised by Kerry saying she feels she's doing a poor job because I had the exact opposite reaction. I thought she was doing an especially good job distinguishing really fine nuances of experience. I remember wanting to say this but also remembering you saying, Russ, that the interviewer shouldn't enter the judgmental mode, even if it's positive. If we say "you're really doing well" that puts us in the role where we're judging whether something is good or bad and could put later Kerry in the role of trying to live up to those expectations rather than focusing on experience.

I don't know if that's a hard and fast rule for you. In your 1:12:30 response you did say that Kerry was doing a great job but then retracted and switched tacks to talking about the struggle of getting to the edge of what we can say.

I also think it's interesting that this struggle can apply to interviewing as well. Sometimes the parts where I feel "oh I asked really bad questions there, I was really struggling, that's embarrassing"—when I go back over I find that they weren't so bad. And are more careful than my questioning where I thought I did well. Sometimes.

Russ comments: Julian is referring to what I said in Mel interview 1 (1:08:35) and then commented on in Mel interview 2 (33:00). I stand behind what I said there, and what I said here at 1:12:30, which I think is a somewhat deeper view than Julian states here.

RE "that puts us in the role where we're judging whether something is good or bad"

The issue, in my view, is not about being put *in the role*, but rather is to the extent to which *we are in fact* judging whether something is good or bad. We do not have the right to judge whether something is good or bad. I'm no biblical scholar, but I understand Genesis 2:17 ("But of the tree of the knowledge of good and evil, thou shalt not eat of it.") as conveying that the judgment of whether something is good or bad is God's province, not Julian's or Russ's, that it is arrogance for me to think that what I am doing is good (using *arrogant* in its etymological sense of *taking* what does not belong to you). I can work toward aligning myself with what I take to be good, but any judgment about my degree of success is not mine to make.

So, to the extent that I know what I am talking about, I want Julian to do *more* than merely *avoid* taking a judgmental *role*—I want him to abrade away his urge to be judgmental (aka his arrogant view that he knows what he is talking about). After that, he can say whatever comes to mind.

To respond to Kerry's distress is not arrogance. The aim would be to respond to her distress without claiming to know whether it is good or bad. My 1:12:30 turn is an imperfect attempt in that ballpark, I think.

1:11:47 Kerry: Okay. I'm having a really hard time articulating the difference between, um, 4 and 6.

1:11:55 JBK: But I think you, I think you did articulate a lot of differences. So I think, I don't know, maybe we shouldn't generalize yet, but I think it's fair to say, like you don't, you more often have visuals and not so many feelings. Um, but here, there were quite a few feelings. And feelings are always hard to describe. [Kerry: Mm-hmm.] Feelings or senses or however you wanna call them. It's, it's always challenging. Alright I'm good on questions.

1:12:30 RTH: So I would, I would, I would say, Kerry, that I think you're doing a great job and probably a *better* job today than you have done in the past. [Kerry: Really!?!] And the, and the, and let me retract that. I don't, I don't [laughs] I don't wanna make a comparison between today and, and other days because I can't remember other days, but good enough. But the, what I would say is I think that the struggle that you're having, which you probably characterize as being not, not doing a good job, that's *exactly* the struggle that we want you to be having, that I want you to be having (I presume it's true for Julian, but he can speak for himself). So [Kerry: Yeah.] But the, to get us to the edge of what we can say is what's interesting. And that, that means we

have to be at the edge of what we *can't* say. And *that's* frustrating. [Kerry: Mm-hmm.] And so the interesting and the frustrating part about it, about inner experience is very often very, very close to each other. And, uh, so I would hope that you *wouldn't* go away from this saying, "oh, damn, I did a bad job there." Because [laughs], I don't think, I think it's the opposite of that.

1:13:36 Kerry: Yeah.

1:13:37 RTH: And, uh, we're trying to, we're trying to articulate as best we can within the constraints of *not any better* than we can. And that's on the fine edge of that.

1:13:53 Kerry: Yeah. I feel like this was, this session was the most I've ever, like, worked through really what I was experiencing, whereas in previous sessions I'm like, oh yeah, this is what I was experiencing. I could hear this. Like, I could break it down percentage-wise. Whereas this time it was, for some reason harder for me to break down like what was most dominant. Um, and I'm not sure if that was because I was *feeling* a lot of things [laughs], but it was really hard to, uh, articulate.

1:14:28 JBK: That may also just be the storytelling, y'know, [laughs], it could have been the run, it could have been the ,

1:14:33 Kerry: Yeah. Yeah.

1:14:34 JBK: <crosstalk>. Yeah.

1:14:36 RTH: It could be that you're getting better at it. [Kerry laughs] So we can, there's a whole lot of ways that we can tell a story about it. And those stories are interesting, as we talked about with Mel. But let's, but let's not, uh, let the stories infect the description. So, shall we do this again?

1:14:55 Kerry: Sure. [JBK: I'm down.]

1:14:58 RTH: So maybe we should pick a day by email or maybe we, we can pick a,

1:15:02 JBK: A tentative one and then see if it's okay with Mel.

1:15:04 RTH: Yeah.

COMMENTARY ARISING WHILE WRITING THE DESCRIPTION FOR SAMPLE 8.1

After the interview, Julian wrote this description for 8.1

[I am walking back from a run, looking at my reflection in a car window.] I'm seeing my greasy, messy wind-blown hair.

Less prominently, I'm also innerly seeing my shower tub (looking down at it, baby pink porcelain tub, faucet, white curtain, white and teal tiles) [realizing I should take a shower]

Russ comments:

Exercise for the reader 1

RE "I'm seeing my greasy, messy, chaotic wind-blown hair."

Russ thinks the structure of this sentence is <subject><action><world>. That is, he thinks there is nothing about this sentence that describes experience.

(a) Is he right about that? Why?

(b) The aim DES is to describe experience, not the world. That is the fundamental epoché. If Russ is right about (a), then rewrite the target sentence to be about experience, not about the world.

My answer (and Julian's) are below; no fair peeking until you have rewritten the sentence.

...
...
...

Exercise for the reader 1 (answers)

RE “I’m seeing my greasy, messy, chaotic wind-blown hair.”

Exercise for the reader: Russ thinks the structure of this sentence is <subject><action><world>. That is, he thinks there is nothing about this sentence that describes experience.

(a) Is he right about that? Why?

(b) The aim DES is to describe experience, not the world. That is the fundamental epoché. If Russ is right about (a), then rewrite the target sentence to be about experience, not about the world.

Russ’s answer:

(a) Yes. The sentence has the same structure as saying “Kerry saw my hair”; that is, “my greasy, messy, chaotic wind-blown” is an adjective modifying hair, and hair is a real-world element.

(b) “I’m seeing the greasy-messy-chaos of my (wind-blown) hair.” There may be better ways to say this, but I think this makes it clear that she is not merely seeing her hair, which happens to be messy and windblown, but that she is focused on the chaos, not on the hair. My phrasing does nounify the chaos, which is too bad, but I don’t see a better way at this moment.

Julian comments: Well, seeing is ambiguous and could mean background eyes-pointing-at-processing or could be directly experienced. Here I meant it in the second sense. But a less ambiguous phrasing could be: “I’m noticing my greasy, messy, chaotic wind-blown hair.”

Reading your answer, I see that you went much farther. It reminds me of sample 4.3 where I wrote that Kerry was watching a birch tree leaves and you correct that Kerry was drawn to the tinkly dark green-ness of the middle of a tree. This kind of epoché is hard to do because we’re so used to structuring things around nouns and objects—trees, leaves, hair. I’ll have to work on that.

Russ comments: RE “This kind of epoché is hard to do because we’re so used to structuring things around nouns and objects”

“We’re so used to structuring things around nouns and objects” is an excellent description of the natural attitude. The epoché is the bracketing of what we’re so used to doing.

COMMENTARY ARISING WHILE WRITING THE DESCRIPTION FOR SAMPLE 8.4

After the interview, Julian wrote this description:

Sample 8.4

[I was still designing the restaurant menu in Canva. I had previously made some edits in red that the clients needed to change. It was two days before the restaurant opening.] I was seeing the red blocks of text indicating that the edits had not been made.

I also bodily felt my stomach sinking in reaction.

I was maybe innerly sing-songy speaking “PT Bar Menu” in the background.

Russ comments:

Exercise for the reader 2

RE: “I was seeing the red blocks of text indicating that the edits had not been made.”

(This is the same as exercise 1. Please do exercise 1 first, including looking at my answer to it, and your reaction to it. Only then do the present exercise.)

Russ thinks the structure of this sentence is <subject><action><world>. That is, he thinks there is nothing about this sentence that describes experience.

(a) Is he right about that? Why?

(b) The aim DES is to describe experience, not the world. That is the fundamental epoché. If Russ is right about (a), then rewrite the target sentence to be about experience, not about the world.

My answers below; no fair peeking until you have rewritten the sentence.

...

...

...

Exercise for the reader 2 (answers)

RE “I was seeing the red blocks of text indicating that the edits had not been made.”

Exercise for the reader 2: (This is the same as exercise 1. Please do exercise 1 first, including looking at my answer to it, and your reaction to it. Only then do the present exercise.)

Russ thinks the structure of this sentence is <subject><action><world>. That is, he thinks there is nothing about this sentence that describes experience.

(a) Is he right about that? Why?

(b) The aim DES is to describe experience, not the world. That is the fundamental epoché. If Russ is right about (a), then rewrite the target sentence to be about experience, not about the world.

Russ’s answer:

(a) Yes. The red does in fact (as in, in the real world) “indicate that the edits had not been made,” but that is not her experience—her experience is *not* anything close to “Oh look! The red indicates that the edits had not been made.” Her experience is much closer to “Oh fuck.” So I would move the description of the real world to within the brackets where the real world is described:

Sample 8.4

[I was still designing the restaurant menu in Canva. I had previously made some edits in red indicating that the clients needed to change this text. It is now two days before the restaurant opening, and the fact that the text was still red indicates that the edits had not been made.]

(b) I was seeing the block (something like a horizontal region across the page) of the menu, focusing particularly on the red text, and negatively reacting, which included physically feeling my stomach sinking. (The negative reaction was not articulated or differentiated but may have been something like *Oh, no! Still there! Did I do something wrong here?*)

About both these exercises, it is not about the words. It is about the epoché—the first part (the whole thing, really) of the bracketing intention is keeping clearly distinct about what is a characteristic of the world and what is a characteristic of experience. Making the words reflect that distinction is not about how to craft words, it is about the distinction itself (which is reflected in the words). The clearer one is about what is reality and what is experience, the easier it is to keep the talk in the interview on the scent of experience, and the easier it is to write descriptions about it.

Julian’s answer: I would then re-write as: “I was seeing the red unchanged edits [not any singular line of text, but the ensemble].” Some considerations:

-I’m a bit unsure about the parenthetical. I wanted to clarify that it wasn’t any single line, but don’t want to fall into the natural attitude—oh there was a group of edits, I was seeing the group. It’s more about *unchanged edits* being what Kerry’s seeing.

-I do think it’s on the right track to emphasized *unchanged edits*. Kerry’s not seeing text that happens to be unchanged edits. She’s seeing unchanged edits which in this case are text.

-I think red is important. Not that Kerry was looking at the specific vermilion redness of the red. That red wasn’t separated from these being unchanged edits. But I still wouldn’t phrase it like *unchanged edits which happened to be red*.

Seeing your answer now, I see that I could have gone farther. It’s not just *unchanged edits*. It’s closer to *unchanged edits, oh fuck*. I like that the stomach sinking isn’t as separated from the red edits in your version.

I do wonder though if yours starts too much in a physical description (about blocks and so on), when that could be put later in a parenthetical.

Russ comments: "I do wonder though if yours starts too much in a physical description (about blocks and so on), when that could be put later in a parenthetical."

I thought the interview was ambiguous about whether the seeing of the block of text was experienced or context. So in the purple FOR WEB version I left it where it was but put it in parentheses.