

TRANSCRIPT WITH COMMENTARY

Phil J.: A neuroscience writer

Phil Interview 6

Below in black is a word-for-word transcript of the June 3 interview with Phil that is available on YouTube at <https://youtu.be/DbAyCw2b4Qg>. In green are comments about and explanations of the Descriptive Experience Sampling process. If you have corrections, suggestions, or questions, please post them as YouTube comments.

RTH = Russ Hurlburt

CK = Cody Kaneshiro

AG = Amber Goto

Phil = Phil J.

0:00 RTH: So this is going to be Phil 6.

0:06 Phil: Yep.

0:06 RTH: We think that's right?

0:09 Phil: Yeah.

0:10 RTH: And anything we should be talking about before we begin that?

0:15 Phil: Uh, not that I can think of. I have been trying to record every beep. I've been a little bit more selective of when I have the, the beeper on, so yeah,

0:33 RTH: Well let's, I would say let's go forward and when we get to the, we can back and talk about the selectivity and whatever.

0:42 Phil: Sure. Yeah, okay. So, uh, ready for beep 1?

0:46 RTH: I'm ready.

0:47 CK: Yup sounds good.

SAMPLE 6.1 DISCUSSION STARTS HERE

0:47 Phil: Okay. I was, um, and most of them are pretty straightforward this time I believe. Um, [reads from notes] I was on the sofa and had just finished saying the sentence "both of you" to Eva-stina. At the moment before the beep I was on the word "you" and had just looked towards the puppy, Max, who is lying down between us. Visually I was drawn to him lifting his head up and yawning. [finishes reading]

- 1:18 RTH: So if I'm understanding correctly, you're saying aloud to Eva-stina "both of you" [Phil: Mm hmm] and beep comes at the end of that sentence, on sort of on the "you" portion of that sentence?
- 1:29 Phil: Yup or just after "you."
- 1:31 RTH: Okay. And, and at the same time I'm looking at Max?
- 1:36 Phil: Yep.
- 1:38 RTH: And, and is that an intention, intensive, attentive looking, or I just, my eyes are aimed at him, I'm seeing him lift his head up?
- 1:48 Phil: Um, I would say it's more that my eyes happen to be aimed at him. I wasn't, um, I was, I wasn't consciously trying to focus on him. We had just been talking on the couch and I had been mostly looking in that direction, looking at Eva-stina while she's talking to me, and looking at Max.
- 2:11 RTH: So the fact that Max's lifting his head up is a fact of the universe. At the moment of his beep Max is lift, lifting his head up, but it's not particularly central in my experience. I'm just seeing what Max is doing I'm not, not?
- 2:27 Phil: Yeah.
- 2:28 RTH: Okay. [Phil: Yes. Yeah.] And about the speaking, the "both of you," that's aloud?
- 2:34 Phil: Yep.
- 2:36 RTH: And, and is there anything, any other aspects of that experience that are...?
- 2:43 Phil: No [laughs] no. This was, uh, in the morning sitting with coffee [laughs] trying to wake up.
- 2:54 RTH: Okay. Okay then uh, I'm good. Anybody else have questions?
- 3:03 CK: I think I'm good as well.
- 3:04 RTH: Number 2.

SAMPLE 6.2 DISCUSSION STARTS HERE

- 3:07 Phil: Um, [reads notes] I was hiking with a heavy backpack that contained my pack raft, paddle, and far too much fishing gear and extra clothes. The backpack felt very unbalanced. Um, at the moment before the beep I was navigating a rocky hiking trail and feeling that the backpack was heavily lopsided. I had just pictured a backpack lopsided on someone's back, which was somehow supposed to represent *my* backpack on *my* back. But for some reason, this backpack looked different. It was gray and blue, and it had fluorescent green, although somehow I'm unable to make out the

specific parts of the backpack. I feel like these colors originate from a memory of something I had as a young teenager. Without words, I was considering whether to stop and repack some of the contents in, in a more balanced manner, or just keep going until I get to the end of the trail.

4:11 CK: Okay. So I think I got some parts to that and some not in terms of what was at the moment. [Phil: Sure.] So at the moment of the beep, um, what is in your direct experience, Phil?

4:22 Phil: Um, I had just pictured this backpack on this person's back and, and I guess there are different things. I was navigating... The trail, the trail was kind of rocky, so I had to be a little bit careful about where I stepped so as not to fall over. [laughs] Um, and I guess you could sort of say in the back of my head, I had been considering, or I was still considering like, should I just stop and fix this or should I just tough it out until the end of the trail?

4:59 CK: So is that, is it correct to you there's sort of three things going on?

5:02 Phil: I guess so.

5:04 CK: And so like the, the *seeing* is that, was that *before* the moment of the beep or was that present to you when the beep went off?

5:13 Phil: It was before the moment of the beep.

5:15 CK: And am I still seeing that?

5:18 Phil: At the moment of the beep?

5:20 CK: Yeah.

5:21 RTH: So, so I think we might have a terminology issue here. Lemme see whether I can straighten that out. So the question that Cody is trying to ask is, is this seeing, the inner seeing of the blue and green backpack or whatever it was, is that still in pre, in your experience at the *very onset* of the beep, caught in flight by the beep?

5:43 Phil: Um, that's a difficult question. It, it could have been. I am not sure, but I know it was right before the beep.

5:57 RTH: So the problem with the, with the locution "right before" is that you could say that the Paleocene age was right before the whatever, [Phil: Right, yeah.] whatever age record had to be billion of year, billions of years.

5:57 Russ comments: RTH botches a geologic reference. The point he is trying to make is that the Paleozoic Era was "right before" the Permian Period, and in that locution, "right before" would be measured in millions of years.

6:13 Phil: Right.

- 6:14 RTH: And “right before” could be in the microsecond at the, up at the upset of the uptick of the beep. Or anything in between.
- 6:22 Phil: Right. Right. I always, I always try to, um, write down what I was experiencing *right before* the beep, because once the beep starts, I’m experiencing the beep. So....
- 6:39 RTH: So the moment that we’re interested in, if, if this is, if this is, if this is time coming along like this [uses his paper as a visual aid], and this is the beep. [Phil: Yeah.] And the, and the beep continues to beep until you push the button. [Phil: Yeah.] The moment that we’re interested in is this one that is right here, right one microsecond just before the beep goes off. So we, we don’t want your *reaction* to the beep, but we wanna know what’s ongoing at [Phil: Yeah.] at, “caught in flight by the beep,” we sometimes we say.
- 7:10 Phil: Yeah. Yeah. Um...
- 7:11 RTH: And, and I would, I would also wanna say that sometimes that’s a little bit difficult to sort through, and this might be one of those times where the...
- 7:18 Phil: I, I, yeah. I think, um, I think since there were sort of three things going on, I’m, I can’t exactly say if I was picturing this backpack, if I was interrupted by the beep while I was picturing this backpack.
- 7:36 RTH: Okay.
- 7:37 CK: Okay. Well, maybe let’s start with some of the other parts of, of this. And so whether or not the seeing was there, Phil, are any of these more present in your experience at the moment?
- 7:55 Phil: Uh, I think one of the, the, I think the most present was the uncomfortable feeling of this lopsided backpack.
- 8:10 CK: Okay. And so by that uncomfortable feeling, what do you feel?
- 8:20 Phil: Um, that there’s more weight so that it, first of all, that, that it, it, there’s more weight on one side of it. And secondly, that it, just it’s on my back going like this.
- 8:38 CK: So is that going like, uh, left to or left to right on your back?
- 8:42 Phil: Yeah top of the backpack was more, I feel like it was more over here [gestures behind and above his left shoulder] than like, as it would normally be here [gestures behind his head]. And it was, it was uncomfortable just because there was an uneven distribution of weight. And I guess you could say it was also uncomfortable because I thought it probably looked really silly. Not that the trees care that much, but it just, I don’t know. It wasn’t as it should be and it was causing discomfort that I could’ve stopped and fixed, or just kept until the end.

9:22 CK: So I take you be saying, there's something that's both sort of, I'm feeling the weight distributed in a way that I'm, I'm feeling it more on this side of, my left side, than on the right side...

9:34 Phil: Yeah, no [CK: ...and it's kinda going down my back?] I'm kind of thinking that it's, it's difficult to describe, but like there's a, you have a bunch of strap, you have those shoulder straps and then you have another strap that goes across your chest, and then you have another strap by your waist. And it was just, I don't know, one strap was pulled, one shoulder strap was pulled shorter than the other, but then when I, uh, if I even them out, then it just, it felt like the backpack was even more tilted and it was, it was causing frustration.

10:05 CK: So I'm sorta feeling the tilted bag. And, but I take you to be saying that there's something more to, it's not just that I'm feeling this, but that the, the appearance of that bag for lack of a better word is somehow present to me, is that correct?

10:22 Phil: Yeah. Yeah. That's why I had been imagining a backpack on somebody's back tilted to the side.

10:34 CK: And when you say...?

10:35 Phil: But the backpack, I was imagining was somehow supposed to be *my* backpack on *my* back, I believe. But somehow it, it looks, it looks very, very different.

10:46 CK: And so this is like a, and is this a, like a, I'm seeing this in my imagination? Or I...?

10:54 Phil: Yeah, I'm seeing this in my imagination.

10:58 CK: And that seeing is the, you said it was a gray and blue and fluorescent green bag.

11:05 Phil: Right. Whereas my bag is just this dark green with a bit of black on it.

11:14 CK: But that gray, blue and fluorescent green bag, isn't seen, like you said, there's no, I should be saying there's sort of, no, it's not a specific seeing, this is, I, I like, I see the colors or I know the bag to be certain colors, but is that correct?

11:29 Phil: Yeah. I know the bag to be those colors, but as to what parts, what colors matched in what parts I have no idea.

11:41 CK: So is it better to say, I know this, like I'm, I'm seeing a bag and I know it to be these colors? Or I see a gray and blue and fluorescent green bag? Or something that maybe that doesn't quite make sense?

11:56 Phil: I don't know. I, um, uh, it, I'm seeing an object. I know it's no, I, I can't describe it. I don't think I can, I don't think I can give you any *more*.

12:14 RTH: So lemme, let me see whether I've got the big picture figured out here. So at the moment of the beep, I am experiencing that my backpack is uneven, and that is both a

physical experience and somehow, uh, it *looks* uneven, and it might unl, uneven from the standpoint of an external observer. *And* it looks uneven when I imagine it. And when I imagine it, I imagine it with a different color backpack?

12:44 Phil: [laughs]

12:44 Russ comments: Eva-stina enters the picture and picks up Max.]

12:44 RTH: Hello Eva-stina.

12:44 Eva-stina: Sorry.

12:53 Phil: Introduce Max if you want.

12:56 Eva-stina: Max is a horror.

12:56 Phil: No!

13:03 RTH: He's cute.

13:04 Phil: Yeah. He's an English Setter. Turns 10 weeks on Saturday. Yeah. Okay. Um.

13:04 Russ comments: Eva-stina and Max exit.

13:18 RTH: So I think we have that pretty well figured out. Is that you have more about that Cody?

13:24 CK: No, I'm good yeah. I'm good on that. If, if Phil, if you're good, if you feel like that.

13:28 RTH: I think...

13:28 CK: We're getting it pretty faithfully.

13:31 Phil: Yeah. Okay.

13:33 RTH: And I guess, I guess the other thing...

13:34 Phil: I feel like I came up a little bit short, but.

13:37 RTH: Well, the, the other part of it, I guess, is that we're seeing the backpack that I see is my backpack. I know that, I *know* it to be my backpack, but it doesn't look like my backpack. It looks like something strange [inaudible].

13:49 Phil: It didn't even, it didn't even look like any, it didn't even look like, like I can't picture it. Like I just, I have those colors, I know, I see those colors, and I know it's a backpack, and I know it's somehow tilted. I, I have a difficult time going beyond that.

- 14:11 RTH: And what, what about the part of that it's that you're not sure about whether this is present at the moment of the beep. Is that, is that because of the complexity of this experience? Or is it because the?
- 14:24 Phil: I think it is because of the complexity of this experience. Cuz I was, I was uncomfortable. Um, the trail was really rocky. Um, I was kind of in a hurry and um. And I just, I, I had this image in my mind of, that somehow represented this, there was a backpack tilted, had these colors, represented my backpack on my back, but looks, I had like, it's only afterwards that I realized that it looks *nothing like* my backpack. And I was, I was thinking to myself, why did I imagine *this* as my backpack?
- 15:07 RTH: So as, as you were imagining it, I, I was seeing my backpack. Then later on, I, I realized, *oh, that was weird, I was didn't look like my backpack*, but [Phil: Right, yeah.] But at the moment it was my, I was just seeing my backpack?
- 15:19 Phil: Yeah.
- 15:19 RTH: And I guess we haven't talked about the rocky road portion of the....
- 15:27 Phil: No. Um, I like, I had to be, well, of course you don't plan, you don't cognitively, consciously plan each step that you take. But I had to, I could, I was limited to walking on certain portions of the trail because of rocks that were sticking out. And, uh, and I was trying to navigate these rocks that were on the trail. And I had a heavy backpack so if you, if you don't navigate it correctly you could, you could be thrown off balance quite easily, especially with a lopsided, heavy backpack.
- 16:11 CK: So I'm gonna use a word here, you didn't say this, Phil, but I'm sort of attentively walking? Would, is that, uh [Phil: yeah.] would you say that?
- 16:18 Phil: Yeah.
- 16:20 CK: And is that walking, uh, is there anything more to say about that? I guess, like, y'know, do I feel that like, you know, when I'm taking a step, it's, y'know, I'm feeling something in my leg, or I'm?
- 16:34 Phil: No, no.
- 16:39 CK: Anyone have any questions about that, the walking?
- 16:42 RTH: Nope. I'm good about that.
- 16:44 CK: And there was, uh, I'm considering repacking my bag. Did we get that already, Phil, with our discussion about like the seeing of it or the field or is that something separate?
- 16:53 Phil: No, no, that was, um, oh yeah, that's a good point. Um, yeah, I, it's also very difficult to describe. Um, it was, I, I think I'm kind of at a loss of words here. It was just like a, a feeling of like, it's ongoing feeling of, should I just stop and, and, uh, get this sorted

out? Or should I just continue on. Like I was un, undecided. I, I guess you could say it was it added to the frustration.

17:29 CK: So it's sort of a, I, I guess you would use the word considering sort of just like a, an uncertainty, an undecidedness about my bag?

17:43 Phil: Undecidedness, yup. Yup.

17:46 RTH: So I'm not too happy with that. Let, lemme back up on, lemme back up about that cuz there's been several different ways that you were talking about it. One is, I was *thinking about* doing that, I *think* you said. [Phil: Yes.] And one is, I felt, I was feeling it. And one was, and one was I was undecided. So let's. Does this seem like a cognitively analytically cognitive consideration? Or is it?

18:13 Phil: I think I had already experienced the cognitive aspect of that consideration, and now it was just, um, a sort of persistence?

18:27 RTH: And by persistence, you mean that it's ongoing, whatever it was that you were doing is continues on?

18:34 Phil: Yeah. Yeah. It's an ongoing association with the need to either repack my bag or continue on.

18:47 RTH: And, and do those, does it seem like there's two choices: I could repack or I could continue on?

18:53 Phil: Yes.

18:54 RTH: That makes it seem like a sort of like analytical / cognitive thing. [Phil: Yeah.] I'm trying to determine whether I should do this or whether I should do that.

19:05 Phil: Yeah.

19:06 RTH: Or, I'm not trying to talk into that. Or, or it's just some aspect of the, of the dis, weight distribution that I'm make, makes it a sensation, almost, rather than a cognition?

19:25 Phil: Uh, yeah. That's sort of, um, yeah, it was just this, this persistence of like this indecision, *persistent indecision*, I guess you could sort of say. Yeah. Yeah, using, I think the word *thinking* was not, not the best description. This is na, nagging, un, indecisiveness.

20:08 RTH: Okay.

20:08 CK: And by, and by thinking, being incorrect is that, I take you be saying, Phil, it's sort of, that's sorta too strong and makes it sort of too discrete?

20:17 Phil: Yeah.

20:18 CK: Is that true?

20:19 Phil: Yeah.

20:20 CK: I'm not necessarily think to be talk, thinking about two options. This is just that I'm, but somehow I'm.

20:27 Phil: Should I, should I, should I settle this? Should I...? It was also kind of like, okay, should I stop and, and, and take a moment and finally decide what I'm going to do. So I don't have this nagging indecision anymore. I hope I'm not muddying the waters now though.

20:47 Russ comments: I think the waters have been substantially muddled, not by this particular statement but because we have been working on this beep for too long (17.5 minutes already). In such a long conversation, there are far too many opportunities for false memories to bleed in.

20:54 CK: No, I mean, I think these types of distinctions you're making here are pretty fine grain. So we're, that's why we do this over multiple days so we can sort of build the understanding of what, what all these differences might be.

21:06 Phil: Mm hmm.

21:07 RTH: So your last statement seemed to double back to where we, where we, where you began, was that I was trying to decide whether to stop or keep going so that I could resolve the persistent indecision. That one indicates...

21:22 Phil: Well, now, now I was kind of talk now, now I was just, now I was saying, should I stop and resolve the situation? Whereas earlier I was, I was saying, should I stop and *do* one of two actions. But now I'm saying maybe, maybe more accurately it was like, okay, should I just stop and, and figure this out, figure out what I'm going to do?

21:58 RTH: [pause] So that way of talking makes it seem like this is a, in the analytical realm, in the cognitive realm: should I stop and rebalance as opposed to I'm just...

22:13 Phil: Yeah. That, that thought, that sort of feeling that, that persistence I, I say it as in persistence, because I pretty much went the whole way [laughs] with this feeling with this indecision, I ended up just toughing it. Basic, no, I did, I did do a small repack. I did do a small repack.

22:37 RTH: That would be well after the beep.

22:41 Phil: Yes. Yes.

22:42 RTH: So there's a, there's a persistent imbalance. That's been over the last several minutes, I'm gathering?

22:49 Phil: Oh yeah. Let's say like, let's say 10, 15 minutes.

22:56 RTH: Right. And then the question is, is there at this particular moment on top of that persistent physical thing, a consideration of now, should I stop and work this out?

23:08 Phil: Yeah.

23:12 RTH: Okay.

23:13 Phil: Yeah. I had, I had maybe another 20 minutes to go so.

23:22 CK: Okay.

23:31 RTH: Then I think I'm good.

23:32 CK: Yep. Me too.

23:34 Phil: Okay.

23:34 RTH: Number 3.

SAMPLE 6.7 DISCUSSION STARTS HERE

23:37 Phil: Alright. [Reads from notes] I was writing a message to my sister in response to her asking me what I'm writing about these days. At the moment before the beep, I had just written the acronym "TMS". As I was typing those letters, I was thinking about how I didn't want to write a long message, but if I mention TMS, I'd need to explain what transcranial magnetic stimulation is, and in this context, it's application for treating depression. I was looking at the letters I had just typed and was thinking, "how am I going to explain dot, dot, dot." The word "how" was... the word "how" was actively innerly spoken. And then "am I going to explain" seemed more passive or heard. And the words seem to overlap and fade. [finishes reading]

24:38 RTH: So the, the words, "how am I going to explain" are all explicitly words, as opposed to just the idea of them?

24:51 Phil: Yes, yes.

24:53 RTH: But there, but "how" is somehow present in a different way than "am I going to explain" experientially?

25:01 Phil: Right. It was like, um, it was like, I thought, "how" and then "am I going to explain" just sort of came to me. And then, uh, the rest didn't even have words, like, "how am I going to explain trans, transcranial magnetic stimulation as a treatment for depression" would've been the whole thing.

25:29 RTH: That was the context sorta, that was what you knew you were, you knew you were talking about [Phil: Yeah cuz.] but that was not directly present to you?

25:37 Phil: Yeah, exactly. Cuz I knew what I was talking about I didn't have to say all of that.

25:42 RTH: Okay. And, uh, and the distinction between "how" and "am I going to explain" you originally said it was one was *spoken* and the other was *heard*, and then you said one seemed to be *coming out* of me and the other, it seemed to be *coming to* me is, [Phil: Yeah.] is all that?

26:03 Phil: The, the, the, "how" was more like, I was like, I had, like, I had almost, like I had said it out loud. "How" and then, and then I guess maybe somehow it was like, it, it triggered those other words to come. "Am I," "am I going to explain" and I felt like that, that seemed more like hearing my voice than me speaking.

26:32 RTH: And they're all in your voice?

26:34 Phil: It wasn't such a like, okay, here's the word "how" active. And then hearing the other words passive, it was kind of, it just kind faded into. Yeah, it was somehow it felt like a, more like a gradual transition than me saying "how" and then there, like a pause or something and then "am I going to explain."



Figure 1: It is not like this

27:03 RTH: So are these all in your voice? [Phil: Yes. Yup.] This is Phil, this is Phil, Phil's voice not somebody else's voice or not, no voice?

27:12 Phil: Yeah.

27:13 RTH: And when you're talking about the overlap or the fading, that is between the "how" and the "am I going to explain" not within the "am I going to explain"?



Figure 2: It is more like this

27:27 Phil: I don't, I don't know. I don't know.

27:30 RTH: So somehow there's a, "how" and a "am I going explain" and these are happening overlappy, overlappishly. And pretty distinctly different experientially, but exactly how to explain which part of these things are overlapped that, that's something of a challenge.

27:50 Phil: Yeah. Yeah. I'm having trouble remembering this experience as I describe it to you now. So I'm my, my little log here is, is mostly what I'm going on.

28:06 RTH: Okay. And then the other, the other portion of this, I'm seeing the letters "TMS"?

- 28:15 Phil: Yep. I had just, I had just typed those letters.
- 28:20 RTH: And, and is that seeing, does that mean my eyeballs are aimed at "TMS" or, [Phil: Yeah.] or do I experience, do I actually experience the seeing of "TMS"?
- 28:34 Phil: I, I would say I experience the seeing of "TMS." In capital letters as the central thing that I had been thinking about, and I had finally gotten actually to the, to typing those letters.
- 28:53 RTH: And is the capital-letter-ness an important part of your experience or is that as a matter of the fact of the universe these letters are in capital letters on my computer screen?
- 29:07 Phil: Um, [laughs] I don't know. Maybe there was somehow an association with capital letters being more important somehow.
- 29:22 RTH: So now I'm worried that I, that I sent us down this road. So what I, what I'm trying to get at is does, this is the, I guess the big picture is, is the seeing something which is sort of significantly present in my inner experience? It's not, it's more than...?
- 29:45 Phil: I, I wouldn't say it was significantly present. I was more focused on, on whether or not to.... So if I, if I didn't feel, if I didn't want to explain what TMS is, then I would've just erased the sentence and I would've put something about, um, electrotherapy or something like that. And, um, and it just, I guess I had decided that maybe I *was* gonna write an explanation, so I had started writing, um, what was the sentence again? Oh, I don't know what the sentence was, but I had just gotten to the word to the, to the acronym "TMS." And, um, as I was writing it, I can, I, well, we all know that we can type and think, or innerly speak something other than the content of what we're typing. And, uh, and I was just, I was just thinking, how am I going to, *how* am I going to explain transcranial magnetic stimulation? How am I going to explain TMS in a, in a really short, brief way, in a couple of sentences?
- 31:27 RTH: [pause] So I, I think I understand that the, that the problem that you're trying to solve is how am I gonna explain this? [Phil: Yeah.] And is that, but I guess I haven't yet figured out whether that problem, so to speak, whether that consideration is directly present to you, or whether that you've, you've been wondering about that, how am I gonna explain this, and what, and what's present to me is I see "TMS" and I *speak* to myself "how" and *hear* myself, "am I going to explain"? And that exhausts my experience at the moment, even though what I'm, what I'm doing is I'm trying to explain how to, how to, I'm trying to decide how to explain this to my sister, or whether to explain it to my sister.
- 32:15 Phil: Right. She had asked me what I've been, what I'm writing about and, um. That's what I'm writing about, but in terms of whether or not I, like how much detail I wanted to go into in, in my description was, um, was, was a factor that was present.
- 32:34 RTH: And so is, is that present in your experience the *how much detail do I wanna go into* is that somehow present to me?

32:42 Phil: Right. Because I'm wondering how I'm, how, how I could explain TMS in the context of depression in just a sentence or two.

33:02 RTH: So I think I understand the situation. What I haven't yet figured out (and it might not be possible to figure out, I'd be happy with that too) is the sentence, "how am I going to explain." Whether that carries the meaning *how am I gonna explain TMS in, in a couple of sentences?* Or whether I am working on, in my conscious experience, this notion of *how am I gonna explain this a couple of sentences*, that's present to me how, just wondering how I'm gonna explain this consideration, how I'm gonna explain. And at the same time I am *saying, or hearing* to myself, "how am I gonna explain"?

33:49 Phil: Mm hmm.

33:52 RTH: And maybe this is one of those things where it's just not possible to separate those things out.

33:58 Phil: I would say it was more like the, the first thing that you said.

34:03 RTH: So there is *some consideration* of "how am I gonna explain TMS to my sister in a couple of lines and?..."

34:11 Phil: Well, okay. Not exactly how in terms of, of, of what I'm going to write, but *whether, whether or not I, I want to*, I guess it was come, what is, what it comes down to.

34:24 RTH: Okay. So there's a consideration, which we haven't yet discovered how that's gonna be, but there's a consideration of whether I would wanna explain this to my sister?

34:34 Phil: Yes.

34:36 RTH: *And* there are the spoken and heard words "how am I going to explain"?

34:44 Phil: Yeah.

34:45 RTH: And that's two aspects of, of, of both consciously ex, experienced experience.

34:52 Phil: Yeah.

34:53 RTH: Okay. And then...

34:55 Phil: The, the acronym "TMS" is visually present.

34:59 RTH: Got it. So how, the, the portion about *whether I want to, or not, should I do this or not*, how is that present to you?

35:14 Phil: Um, just to like, um, as a similar to before, just as, just as a feeling like that's what I, I had kind of started just like mentioning "TMS," just to see if, if, uh, if I could start and

then just keep going with it. Or if it was, if, if it was gonna turn into something that I, I couldn't put in a couple of sentences and would just erase it, like I was saying before.

- 35:14 Russ comments: RTH knows from long experience that people who are struggling with describing unworded cognitive experiences (in the realm of what DES calls unsymbolized thinking) start out by saying it is cognitive and then switch to saying it is a feeling. Note, however, that RTH does *not* predict or infer that Phil's experience is unsymbolized thinking. That would be a substantial leading of the witness.
- 35:48 RTH: So the word feeling is problematic for us, because it means so many different things in so many different contexts. [Phil: Right, right.] So does this seem, does, does this seem more like I am considering the possibilities, which puts it into the sort of a analytical / cognitive realm, or I have started to do this and it just doesn't seem right, in which case it puts it more into the affective / reaction realm?
- 36:15 Phil: I guess. Um, I guess I would put it in the cognitive / an, analytical realm.
- 36:22 RTH: Okay. [Phil: Yeah.] So there's some kind of a cognitive / analytical consideration of really whether I really wanna do this?
- 36:29 Phil: Yeah.
- 36:32 RTH: Okay. And how is, how is this the same or different to, should I stop and adjust the backpack [sample 6.2]? Is, is this the same kind of a analytical thing or?
- 36:45 Phil: No, that was different. That was like, as best I could describe it, a, a persistence. Um, cuz I was, I was in a bit of a, I was in a bit of a hurry and um, yeah, I, I, that one's, it was difficult.
- 37:10 RTH: So *this one*, this one about the, about the "TMS," this seems more cognitive analytical and the other seems more persistently physical, maybe analytical, but hard to tell?
- 37:22 Phil: Persistent indecision, a persistent indecisiveness. A nagging persistent indecisiveness.
- 37:35 RTH: And, and, and that seems like a *different realm* from the consideration of how do I wanna, whether I wanna explain TMS?
- 37:47 Phil: Right. Yes. Yeah.
- 37:56 RTH: Okay. I think I'm good.
- 37:56 Russ comments: So instead of saying *anything* about what he might speculate this experience is, he has structured a situation where Phil can explore these phenomena on his own, with very little interference from RTH. RTH is patiently relying on the iterative process to help (perhaps) Phil work it out on his own. Subsequent sampling days will tell the tale.
- 37:57 CK: I think I'm good as well here. Beep 4.

SAMPLE 6.4 DISCUSSION STARTS HERE

- 38:02 Phil: Okay. Um, [reads notes] I was walking, I was walking around the house with Max. And I was at the side of the house at the time, just before the beep, I was watching him standing on top of the piled rocks that form the border with the neighbor's house. I was visually observing him, standing there with his head down, likely sniffing something [finishes reading] and that's, that's it.
- 38:35 CK: And is there any particular part of this, Phil, that my attention's drawn to or I'm noticing? Or I'm just sort of, my eyeballs are aimed at Max and I'm, I'm seeing what my eyeballs get?
- 38:52 Phil: Yeah, that's pretty much it.
- 38:55 CK: Okay.
- 38:56 Phil: I was, yeah, he. Well, I guess I was more or less following him, but I had been doing that for the, at least half an hour or 45 minutes prior. And, and um, he hopped up on a rock and I just happened to be looking in his general direction, half watching him, half staring into space, not really processing his behavior in any particular way.
- 39:34 CK: And is that just the see, is there, is there something about what I see that's sort of not clear or not indeterminate or just, I'm not, I'm, I'm seeing it and it, y'know, I get it and I'm just not quite paying attention to, y'know, any particular aspect?
- 39:34 Russ comments: Phil has said nothing about things being not clear or indeterminate, so it would have been better not to have suggested that.
- 39:50 Phil: Yeah, yeah.
- 39:52 CK: Okay. And you, um, you mentioned Max, you're kinda watching Max. Y'know, the context this has, you've been watching Max for a while. Is this seeing at this mo, at the moment of the beep, is that in motion, so to speak? Like, y'know, I'm tracking Max and he's moving around or at this moment, am I, is that not quite right?
- 39:52 Russ comments: Phil has also said nothing about watching motion, so bringing that up is probably not a good idea.
- 40:15 Phil: Hmm. I keep my eyes on him because I want to make sure he's not chewing anything that he shouldn't or getting into anything that he shouldn't, but at the moment there was nothing really around. I guess the only thing was that maybe he would jump off the rock and go into the neighbor's yard or something so I was just kind of, happened to be watching him.
- 40:15 Russ comments: The good news is that Phil has not been unduly influenced by the misdirections.

- 40:41 CK: Okay. But I take that to be sort of the context of the watching, right. That's *why* you were watching him, but that's not really directly present to me at the moment of the beep or?
- 40:49 Phil: No, no.
- 40:52 CK: And so in terms of this seeing, um, what do you see? Like, you know, the, yeah, w, what do you see?
- 41:01 Phil: I see him. Um, so I don't know, the pile of rocks goes maybe a foot and a half high. I see him standing on the rock. He had been standing there for a couple of moments prior to the beep. Maybe, I don't know, let's say between 5 and 10 seconds. And I looked down at him and I was looking at him.
- 41:31 CK: So you're standing next to Max at the time?
- 41:34 Phil: Yes. I'm standing next to him. Yup.
- 41:35 CK: Anyone have any other questions?
- 41:41 RTH: Nope. I'm good. Number 5.

SAMPLE 6.5 DISCUSSION STARTS HERE

- 41:45 Phil: Okay. This one, this one is a little bit difficult. Um, I've been out, okay, I think this was in the same, um, the same time I spent with Max outside. [reads from notes] I had been outside for some, some time with Max and kept noticing a man at the front of the neighbor's house with what looked like some surveying equipment. At the moment before the beep, I had just glanced over to the yard and saw him for perhaps the third time in the same spot, taking a measurement. I innerly said to myself "still there," which overlapped with "what is he...?" "Still there" seems condensed for, um, *is he still there?* And "what is he" seemed a, condensed form of *what is he doing?* Both were said with intonation implying both intrigue and slight annoyance. "Still there" felt active like I was talking to someone, and "what is he" felt more passive, like I was hearing my own voice. [finishes reading] So that's sort of, that's sort of similar, I didn't realize this, but that's sort of similar to the, uh, "how am I," "how" and the, "am I going to explain" that we talked about earlier.
- 43:15 RTH: And by similar, do you mean, it seems like it's sorta the same thing that?
- 43:21 Phil: In, in terms, well.
- 43:23 RTH: Obviously the words are different, but the?
- 43:25 Phil: Yeah, but in terms of the active, passive relationship. So the, um, "still there" was almost like I spoke to somebody who was beside me. And the, uh, "what is he" seemed more, more pass, more like I heard that, like I heard my voice saying that. And I can, I can remember this one a little more clearly as we speak, so, um, yeah.

- 44:08 RTH: So I'm, I'm interested in what, whether, so you, about the, the, "what is he," we've said that it's like hearing and it's like passive or something. [Phil: Yeah.] So does this, does this seem like a heard...? I, I wanna make sure I understand what we mean by heard. So, so does this seem like I'm speaking but passively? Or does it seem like I'm actually hearing my voice as if on a recording?
- 44:41 Phil: The way I would remember it, I would say it was more like hearing my voice on a recorder.
- 44:45 RTH: So I mean, hearing literally. It's obviously in my imagination, but it's, but I mean, hearing in the same way as in this conversation now I hear Phil's voice and I speak my voice, and those are two different things and it's not just a one's active and one's passive, but one is a ear, in here [points to ear] thing and the other is a mouth thing or whatever?
- 45:09 Phil: Yeah. Um I, I think, I would say it was more like hearing it than actually. More like hearing it than saying it, than, um, simply just completely passively hearing it.
- 45:30 RTH: So you had a beep in the, in the, if I'm recalling correctly, where in the previous session where, where you heard an instrumental portion of a song, I think?
- 45:46 Phil: Yeah, yup. That was much like, like hearing a recording, like listening, listening to music.
- 45:55 RTH: Okay. [Phil: Yes.] And so now what I wanna know is whether that use of the word *hearing*, [Phil: Yeah.] I *heard* that instrumental stuff is the same or different from the use of the word hearing in "what is he"?
- 46:10 Phil: It was different. That was much more passive.
- 46:17 RTH: *Which* was much more passive?
- 46:19 Phil: The hearing, the instrumental part of the song.
- 46:27 RTH: So does that mean that they're both an au, an inner auditory phenomenon [points to ears], but one is more passive?
- 46:35 Phil: Yes.
- 46:37 RTH: So we're not backing away from the word *hearing* in the present. I don't, I'm not trying to put us on the spot here. I'm just trying to understand what we're talking about. We're not backing away from the, from the, "what is he" as a *hearing* phenomenon. I, I mean, *hearing* in an auditory sense. But there's apparently a, a continuum of passivity in this. Sometimes it's a totally passive, and sometimes it's sort of passive, but both are hearing? Or we just can't un muddy this water I mean, there's no...

47:17 Phil: I, I, sometimes I feel like there's just, no, um, there's no *vocabulary*. Like you either he, you either hear something or no.

47:31 RTH: So there *is* no vocabulary. So you're absolutely right about that, [Phil: Yeah.] which is, which is why we have to fret about everything that we say, basically we have to.

47:40 Phil: Yeah. I, I just, I feel like I'm at a loss. Because the, I, it was more like those words *came to me* than I *said* those words. [RTH: Okay.] That, that might be a slightly better way of putting it.

47:58 RTH: Okay.

47:59 Phil: [laughs] I'm yeah, I'm, I'm, I'm really at a loss, but...

48:03 RTH: And s, and, and to put it that way would, would seem to be indicating they didn't, they come to me, not particularly in an *auditory* way, but they come to me, and I've used the *word* "hearing" to describe this coming to me-ness?

48:32 Phil: There is a, there is an experience of my own voice. It's like my own...

48:36 RTH: So it's not just the words, it's Phil speaking these words?

48:40 Phil: Yeah. But it felt more like me speaking those words *came to me* rather than I, and I *innerly, actively*, said those words, just like when I'm, uh, I don't know, trying to decide something from a menu that I just looked at or, [RTH: Okay.] doing something more complex.

49:08 RTH: And so I hear my voice speaking those words, that's not what I meant to say. That these words are coming to me might be somewhat less than I hear these words, where hearing implies [points to ear] ear, ear-type audition, and coming to me could be spoken, but, but as if they're being spoken by an automaton or?

49:41 Phil: No, it was me. It was, I have a recollection of it, it being my voice making these words or some kind of association, yeah, like... I don't know, now I feel, I feel like I'm thinking about it too much.

50:02 RTH: Okay. So maybe we w...

50:03 Phil: The words are coming to me, the words are coming to me in my voice, but it, it somehow feels a bit *different* than, than *hearing* those words.

50:14 RTH: Okay. And, and I wanna, I wanna emphasize there's, there's no reason why it should be one or the other. In the real world, it probably has to *be* one or the other either, either, y'know, either this sentence that you're, the sentence is goi, that's ongoing right now you are *hearing* because I'm *speaking*. But in the inner, inner world, those distinctions are not necessarily nearly as clear.

50:40 Phil: Right. Yes. Yes.

50:45 RTH: Okay. So what I'm, where, where I'm leaving, where I think we're leaving this is: we're, we're confident that the words "still there" are different from the words, "what is he" in the sense that "still there" is pretty clearly an innerly spoken in Phil's voice with Phil driving it...

51:10 Phil: Yeah.

51:11 RTH: ...and, the "what is he" is in Phil's voice, but *received* rather than *emitted*. And whether it should be said that these words are *heard*, we're not so sure, but?

51:29 Phil: Right, right. Yep.

51:32 RTH: And I...

51:33 Phil: I dunno, I don't know how to separate the fact that these, these words are associated with my voice saying them, there's some kind of vocal quality to it, but somehow they're not being... The word *heard* doesn't, there's just something that doesn't feel right about using that as a descriptor for this experience.

51:57 RTH: So I, I think, I think what you said a little bit ago is that we, we don't have vocab, a vocabulary for these things, I think that's exactly right, and I think that's why this is (a) difficult and (b) *interesting*. [Phil: Yes.] Because we are, we are in the realm of trying to explain a phenomenon that seems pretty clear that Phil, he's not confused about whether these "still there" and "what is he" are different from each other. He's got access to this phenomenon, nobody else does this is Phil's private phenomenon. But we haven't yet figured out how to put that into words that make sense in the, in the lexicon, in the, in the external world. And, and we're working at it, and maybe we're gonna get better at it. And maybe we're not it, maybe, y'know, that's, but that is, y'know, maybe, maybe if we were like the Eskimos with 13 different words for snow, then it would be obvious, well, this is snow type four, [Phil: (laughs)] everybody would know exactly what we were talking about. [Phil: Yeah.] But uh, but we don't have that. We don't have that *shared* vocabulary.

53:11 Phil: Right. We to make, do with, with the, with the words that exist. And I would imagine some people are better than that than others. And, um, I, I try my, try my best.

53:24 RTH: Well, you, and, and I would say probably nobody is very good at it because very few people actually try, try to do it.

53:31 Phil: Right. Right.

53:35 RTH: So I think...

53:36 Phil: It's amazing how these distinctions don't become apparent until you actually contemplate them.

- 53:42 RTH: I think that's exactly right. I, I, I believe that's exactly right. Uh, you have got to encounter them at some particular moment, and then things that are interesting come to light.
- 53:42 Russ comments: I believe it requires more than just a moment: it requires independent and skilled investigators (to reduce the influence of blind spots) and a series of independent moments (to allow the comparing and contrasting that is required to refine communication).
- 53:56 Phil: Mm hmm, mm hmm.
- 53:58 RTH: And as long as you're willing to speak in sorta generalities about things, then you can, then you can slide by these distinctions and, and never, and never have to worry about 'em.
- 54:10 Phil: Yeah. Yeah.
- 54:14 RTH: Which of course is [Phil: Okay.] what I, what I think is interesting.
- 54:17 Phil: [laughs] um, you're cutting out a little bit so I hope I'm still coming in clear.
- 54:23 RTH: You've been good.
- 54:24 Phil: Yeah. Okay. Um.
- 54:28 RTH: On to number 6.

SAMPLE 6.6 DISCUSSION STARTS HERE

- 54:30 Phil: Okay. Beep 6 It was quite similar to beep 1. [reads from notes] Eva-s, Eva-stina was sitting on the floor with Max. She was holding him and tempting him with his squeaky raccoon toy. I had just finished saying something (and, um, by the time I wrote this, I honestly I'd forgotten what I said). And I had just finished saying something and I was staring blankly at Max.[finishes reading] Oh so this is also similar to beep 4. Um, oh, wait! The raccoon. [resumes reading] At the moment before the beep, I noticed the face of the raccoon toy was directed towards me, it's um, and its wide eyes caught my attention. [finishes reading]
- 55:20 CK: You said white eyes, correct Phil?
- 55:22 Phil: Oh, sorry, *wide*.
- 55:23 CK: Wide? Wide. Oh, w-i-d-e.
- 55:25 Phil: Yeah, correct, yeah.
- 55:26 CK: Okay. Gotcha. Um, and by "caught my attention," is that to say like, I'm, this is a seeing sort of a thing, and I'm noticing in particular, the wideness of the eyes?

55:45 Phil: I'm noticing the wideness of the eyes and I'm also noticing that, um, that the raccoon's face is it's like, it's looking right at me. I guess maybe I was attributing some sort of ani, [apparently sees raccoon to off to the side] (it's like staring at me right now!) [laughs] um, some sort of animation to it.

56:13 CK: And by animation is that to say there's something?...

56:16 Phil: Lifelike.

56:24 RTH: As if the raccoon is looking at you?

56:26 Phil: Yeah.

56:27 RTH: Yeah. As a, as a being, looking at you rather than a toy aimed at you?

56:31 Phil: Right. Yeah. Yup.

56:34 CK: Okay.

56:39 Phil: Yup.

56:41 CK: And I guess, is there anything more to be said about this, this seeing the raccoon?

56:52 Phil: Uh, no, no.

56:54 CK: Or the seeing, the seeing in general?

56:57 Phil: No.

56:57 CK: Do I see Eva-stina and Max and all that too? Or at the moment of the beep, I'm just seeing this raccoon staring?

57:04 Phil: No, my, my [inaudible] was quite focused on the, the, the face of the raccoon.

57:11 CK: Got it. Okay.

57:11 Phil: Yeah.

57:15 RTH: So is my experience of the raccoon looking at me and sorta parenthetically, I could say, well, he's got wide eyes and is aimed at me? Or is my experience of the *wide* eyes and sorta parenthetically, I could say, well, raccoon's sorta looking at me?

57:34 Phil: I would say the first, just it, um, it's a descriptor of what the raccoon looks like more than me noticing it's wide eyes. It's wide eyes were part of its face that were, that was that I just, that I hadn't been looking at, but didn't realize that it was looking at me, like. Okay, [laughs] I believe, I believe I was looking at it, but didn't apprehend that it

was the raccoon's face and that it was directed towards me. And then at the moment before the beep I did apprehend exactly that.

58:13 RTH: So I'm, I'm making eye contact with this raccoon?

58:17 Phil: Yeah.

58:18 RTH: That seems like a being seems like a sentient being to me?

58:21 Phil: I'm making eye contact with this, this raccoon. And then all of a sudden, I notice that I'm making eye contact with the face of raccoon and it appears like a being looking at me.

58:33 RTH: So that makes it sound like sort of a meta-analysis, meta, meta observation. Phil is looking at the raccoon, but more, maybe more importantly, Phil is noticing, hey, I'm looking at the raccoon, at the raccoon as if this is a live being?

58:50 Phil: I think that may be over complicating it.

58:52 RTH: So it's *more* I'm making eye contact with the raccoon?

58:58 Phil: I'm making eye contact with the raccoon. And then I notice that I'm, and then it, then I notice that it, like physically, I'm making eye contact with the raccoon, not paying attention to it. And then as I am making eye contact with the raccoon, I notice that it is the raccoon that I'm making eye contact with. And, and I apprehend a sort of animated quality to it.

59:31 RTH: So the distinction here for me is about, um, whether there's a meta, that *I'm noticing what's going on here*, quality to it. So when I, when I was using, I'm making eye contact with the raccoon, I was trying to convey that this was an ongoing thing as if the raccoon were alive, obviously it's not, but, but my experience is of making eye contact with a sentient being who's making eye contact back with, back at me? Or: while my eyes are gazing at this toy, I am noticing, well, this looks like a real, like real life raccoon, who's actually looking back at me?

1:00:18 Phil: Mmmm. I would say it's well, I guess it's the, the eyes that, that brought my attention to it, even though I was looking right at it. And then, um, I, I apprehended its face, the face-like quality of the thing that I was looking at and, um, which gave it a sorta property of an, an animated sorta property.

1:00:58 RTH: So the question is still, for me, is this, I'm seeing the raccoon has an animated prop, property? Or am I noticing the animated quality that happens to be a raccoon? So is this a, is my experience more about seeing the raccoon? Or is it more about the process that I have made this raccoon sort of animated?

1:01:24 Phil: I would say it was more about seeing the raccoon. [RTH: Okay.] Yeah. [laughs] I glan, I'm looking at it and then all of a sudden, oh, *that thing's looking at me* kind of. If that, if that helps.

1:01:53 RTH: So the question is, and maybe it's not possible to answer it, is: am I noticing that thing is looking at me or am I looking at a raccoon that is looking at me?

1:02:09 Phil: I don't think it's possible to make that distinction, as far as I can tell.

1:02:14 RTH: Okay.

1:02:17 Phil: Yeah. I, no.

1:02:22 RTH: Alright. Then I'm good.

1:02:25 CK: I'm good as well. Or Phil, is there anything else in this, anything else at the moment of the beep here at beep 6?

1:02:32 Phil: No.

1:02:33 CK: Okay. Yup, then I'm good.

1:02:38 RTH: So the, the... One, one could, who watched, who was, who was watching this process here, these guys are making a really big deal, about y'know, who, who really cares about whether something is heard or whether it's just coming at him passively? Or who really cares about whether the raccoon is whether, whether he's paying attention to a r, animated raccoon or whether he's paying attention to the animation. And maybe there's some logic to that. But it, it seems like that's sort of at the heart of experiential science, which from my point of view, that those, those things are very different from each other.

1:03:16 Phil: Mm hmm. Oh, for sure.

1:03:18 RTH: And we're, and we are trying to sort 'em out, which is a, a valuable exercise, which, and I think your earlier comment about you, you really, you really can't know the, that these problems exist until you try to look at 'em one beep at a time, or one moment at a time. I guess, all that...

1:03:41 Phil: You also, you don't realize these things about *yourself*, like the contents of your own, of your *own* inner experience,

1:03:50 RTH: Which is also part of what makes the whole process interesting, because it becomes, it becomes intensely personal about *Phil*.

1:04:01 Phil: Yes.

1:04:01 RTH: Not, not about some guy, but it has to be about Phil. And, and then, so then we have to disentangle *Phil* from what Phil is trying to say.

1:04:19 Phil: [laughs] Yeah.

1:04:20 RTH: And...

1:04:20 CK: I would, I would also say it goes beyond just Phil and I think where most psychologists fall, right, is we maybe try to focus on a certain symptom or a construct, right, like depression or inner speaking or things like that, right. And we transcend that. We're not really, y'know, we *are* looking at Phil's experience.

1:04:37 Phil: Well, this, for example, um, my inability to describe whether or not what I'm the, what I'm, innerly speaking, whether it's active or passive, or if I'm *hearing* it or *speaking* it. And there's, there's no fine line. I think, um, I think is important in the context of, of people who experienced auditory hallucinations, for example, voice, voice hearing is, um, is an important thing to know about.

1:05:07 RTH: I think it's absolutely true. And I, and I, and I have worked with some voice.... I worked in the voice hearing kind of a thing. And I, and I think, I think that, that literature does not carefully make it carefully enough make the distinctions that we're trying to work through here.

1:05:22 Phil: Mm hmm. Mm hmm.

1:05:23 RTH: And you would think that that would be central to that, that literature. [Phil: Mm hmm.] And, and I would also say that it's not, it's not only personal about Phil, it's personal about Russ and Cody and Amber too. That [Phil: Mmm hmm.] that Phil, so Phil doesn't have the ability, well, *Russ* doesn't have the ability either and to, to help Phil do it. So we're y'know.

1:05:48 Phil: Right. I wouldn't be able to describe these things halfway, unless, unless, um, in, in, in other contexts, just, um, trying to write it down in more detail, or maybe if I was speaking to other people who weren't as well practiced as you, um, I would've ended up describing something quite different.

1:06:08 RTH: I think that's, I think that's very likely. All of which is to say, should we do this again?

1:06:14 Phil: Yes. [RTH: Yes.] And when is a good question.