Examples of Authors Doing “Portable Concept” Steps 1-3 in the Wild:

“To help understand [Paul Rudd’s behavior on late night talk shows], we can use Tannen’s conversational categories of ‘report-talk’ and ‘rapport-talk,’ the former being a way of ‘exhibiting knowledge and skill’ and the latter being a way of ‘establishing connections’ by ‘displaying similarities and matching experiences’ (*Understand* 77). While men are generally associated with report talk rather than rapport talk, the two categories are not necessarily gender exclusive. Humility, which often takes the form of self-deprecation, can help to remove asymmetry from a conversation. Such a move allows the men to capitalize on their similarities rather than emphasize their differences. We see Rudd [on a late night talk show] do just that by transforming his conversational role from that of the star to that of the fan, a fan that must sneak backstage to meet his musical idols, just like the proverbial rest of us.”

 -Anna Whiston

“Bentham's concept of ‘deep play’ is found in his The Theory of Legislation. By it he means play in which the stakes are so high that it is, from his utilitarian standpoint, irrational for men to engage in it at all.

This, I must stress immediately, is not to say that the money does not matter, or that the Balinese is no more concerned about losing five hundred ringgits than fifteen. Such a conclusion would be absurd. It is because money does, in this hardly unmaterialistic society, matter and matter very much that the more of it one risks the more of a lot of other things, such as one's pride, one's poise, one's dispassion, one's masculinity, one also risks, again only momentarily but again very publicly as well. In deep cockfights an owner and his collaborators, and, as we shall see, to a lesser but still quite real extent also their backers on the outside, put their money where their status is.”

 -Clifford Geertz, “Deep Play: Notes on Balinese Cock Fighting”

What do “easy picking” candidate concepts look like in readings? See below:

“At the other end of that additive process is the close listener. If you listen closely enough to an analog recording, you hear all its sounds preserved together: the signal and the noise.

When the catalogers of unintended noises listen to Beach Boys records, they listen between the notes. We might call it *thick listening*, alert to the depth of the many layers in multitrack recording. They listen through the surface noise of the LP, through the hiss of the master tape, through the layers of the music itself all the way back to the room in which it was played, where two horn players are standing and chatting.

In other words, they are listening to more than the signal of the music—they are listening to the signal *framed and enriched by noise*.”

 -Damon Krukowski, “Surface Noise”