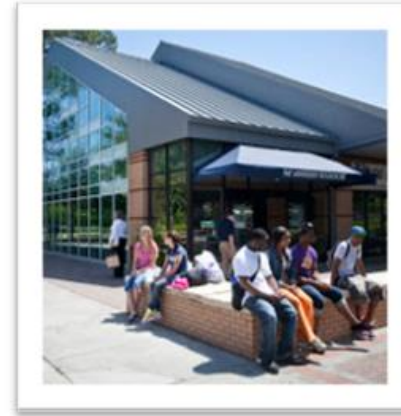




**THE OFFICIAL CAMPUS STORE
OF
GEORGIA SOUTHERN UNIVERSITY**



BOOK CONDITION GUIDE

Book Condition Guide



TO BE USED FOR:

RENTAL RETURNS

WHOLESALE BUYBACK

RETAIL BUYBACK

Book Condition Guide



Please use the following guide to assess the condition of your book(s) before returning to the University Store or selling to a wholesaler.

Any rental books returned to the University Store that are damaged will not be held or returned to the student, but the student will be charged for the damaged book(s). Please assess each book's condition before shipping – if the book is damaged in your possession now, plan to be charged the difference in the purchase price and the rental price you already paid.

Any books shipped to wholesalers that are damaged are subject to the terms set by the wholesaler – they may or may not return damaged books to you, and they will not pay for damaged books.

Rental Returns

Assessing Book Condition



ASSESS THE CONDITION OF THE RENTAL BOOKS THAT ARE BEING RETURNED. IF A BOOK IS DAMAGED, TORN, WET, WATER DAMAGED, ETC. WE CANNOT ACCEPT THAT RENTAL RETURN.

(THE WHOLESALER THAT HAS AGREED TO PURCHASE THIS RENTAL BOOK FROM US WILL NOT BUY IT IN DAMAGED CONDITION.)

IF YOU HAVE A DAMAGED RENTAL BOOK, YOU WILL NEED TO REFER TO THE EMAIL FROM THE TEXTBOOK OFFICE TO FIND OUT HOW MUCH AND WHEN YOU WILL BE CHARGED FOR THE DAMAGED RENTAL BOOK YOU WILL HAVE TO PURCHASE. YOU SHOULD RECEIVE EMAILS FROM THE TEXTBOOK OFFICE DETAILING WHICH BOOKS YOU HAVE RENTED ALONG WITH THEIR PRICE TO PURCHASE. IF YOU HAVE NOT RECEIVED ANY EMAILS CONCERNING YOUR RENTALS, PLEASE REACH OUT TO THE TEXTBOOK OFFICE:

TEXTBOOKS@GEORGIASOUTHERN.EDU

Wholesale Buyback Assessing Book Condition



ASSESS THE CONDITION OF THE BOOKS THAT ARE BEING SENT TO WHOLESALERS. IF A BOOK IS DAMAGED, TORN, WET, WATER DAMAGED, ETC. THE WHOLESALER WILL NOT PURCHASE THAT BOOK FROM YOU.

(THE WHOLESALERS DO NOT PURCHASE DAMAGED BOOKS AS THEY CANNOT SELL A BOOK IN DAMAGED CONDITION.)

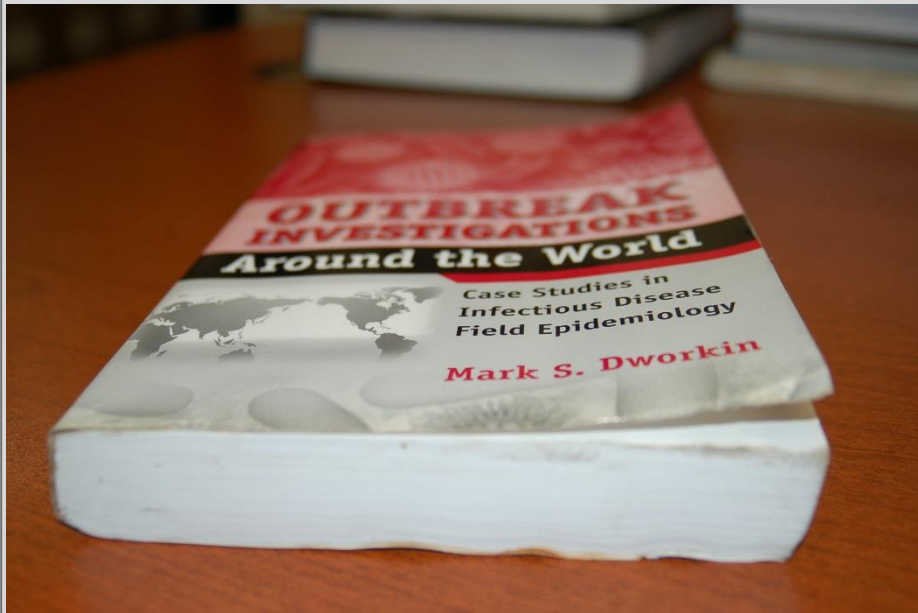
IF YOU SEND A DAMAGED BOOK TO THE WHOLESALERS, IT IS VERY LIKELY THAT YOU WILL NOT GET THAT BOOK BACK NOR WILL YOU RECEIVE ANY FUNDS FROM THE WHOLESALERS FOR THAT BOOK.

Water Damaged Books

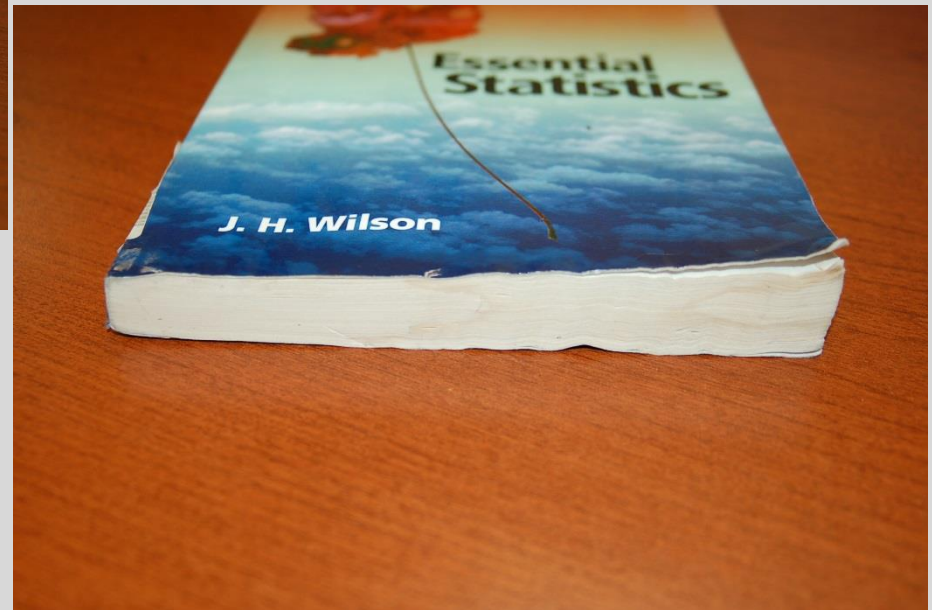


Water damage is the main reason for a textbook to be deemed damaged. If the book has been stained by water at all, it is unacceptable for rental return or buyback. Ripples, waves, discoloration, or swelling are examples of water damage effects. Even if the text is in perfectly readable condition, if there is a water stain, we will not be able to accept it. If you are unsure, please contact the Textbook Office.

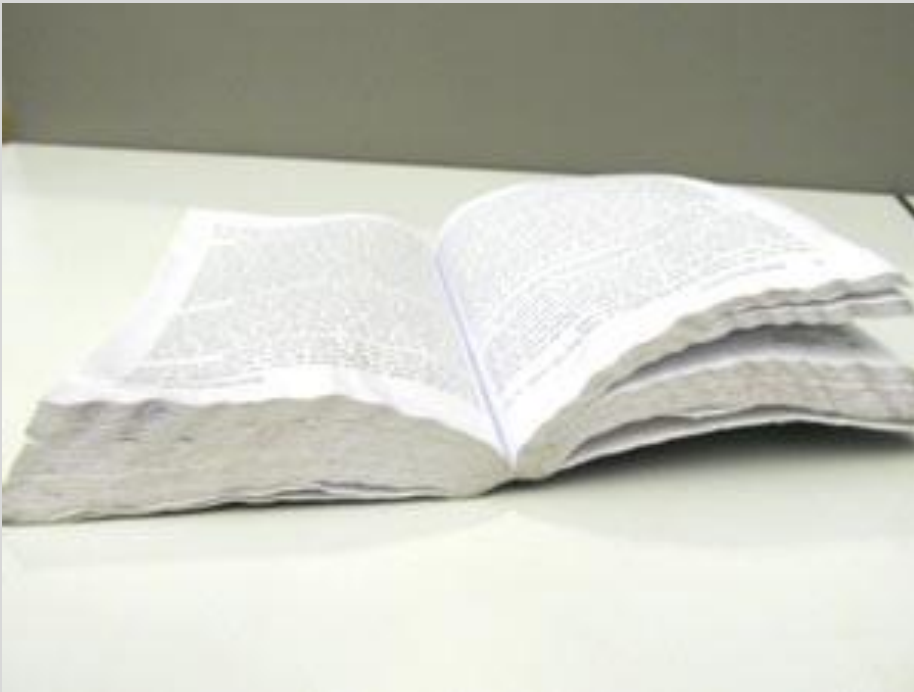
Water Damaged Books



Do you notice the wavy, rippled effect on the pages? We cannot accept water damaged books as they have no value due to the fact that they **WILL** eventually grow mold and mildew.

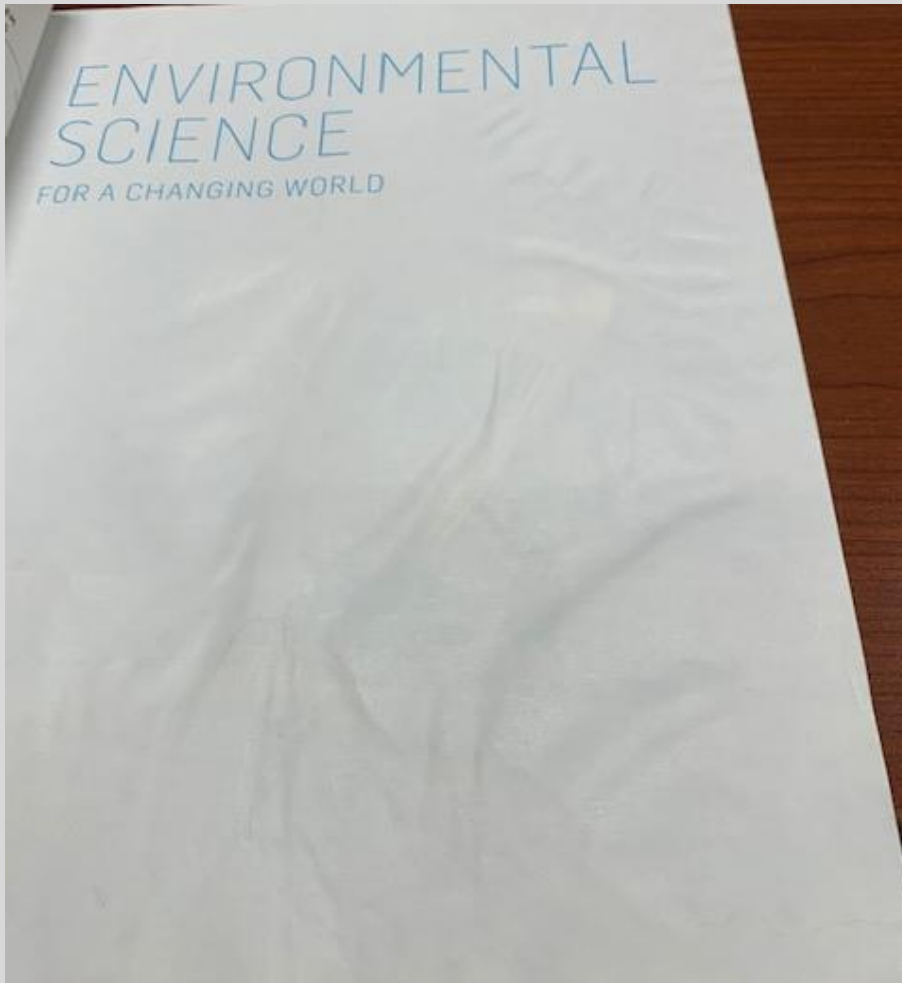


Water Damaged Books



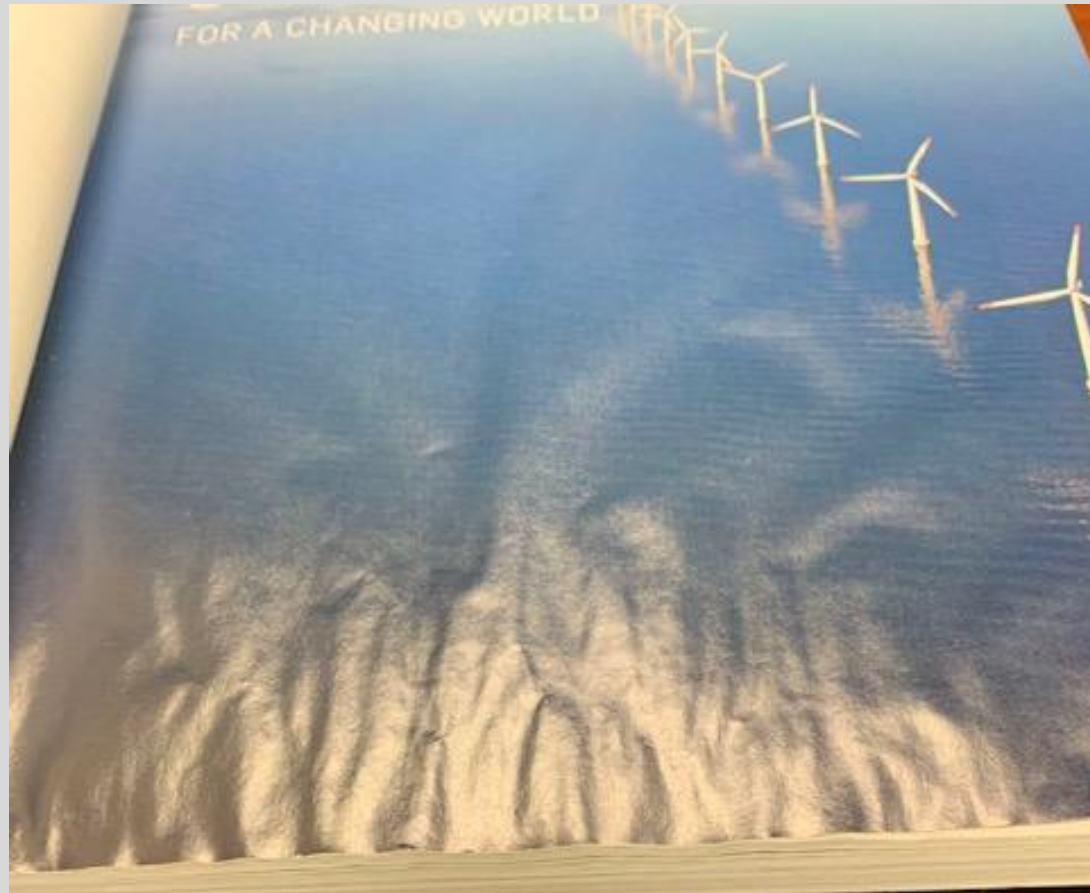
**Water Damage -
Rippled Pages**

Water Damaged Books



**Water Damage -
Rippled Pages**

Water Damaged Books



**Water Damage -
Rippled Pages**

Water Damaged Books



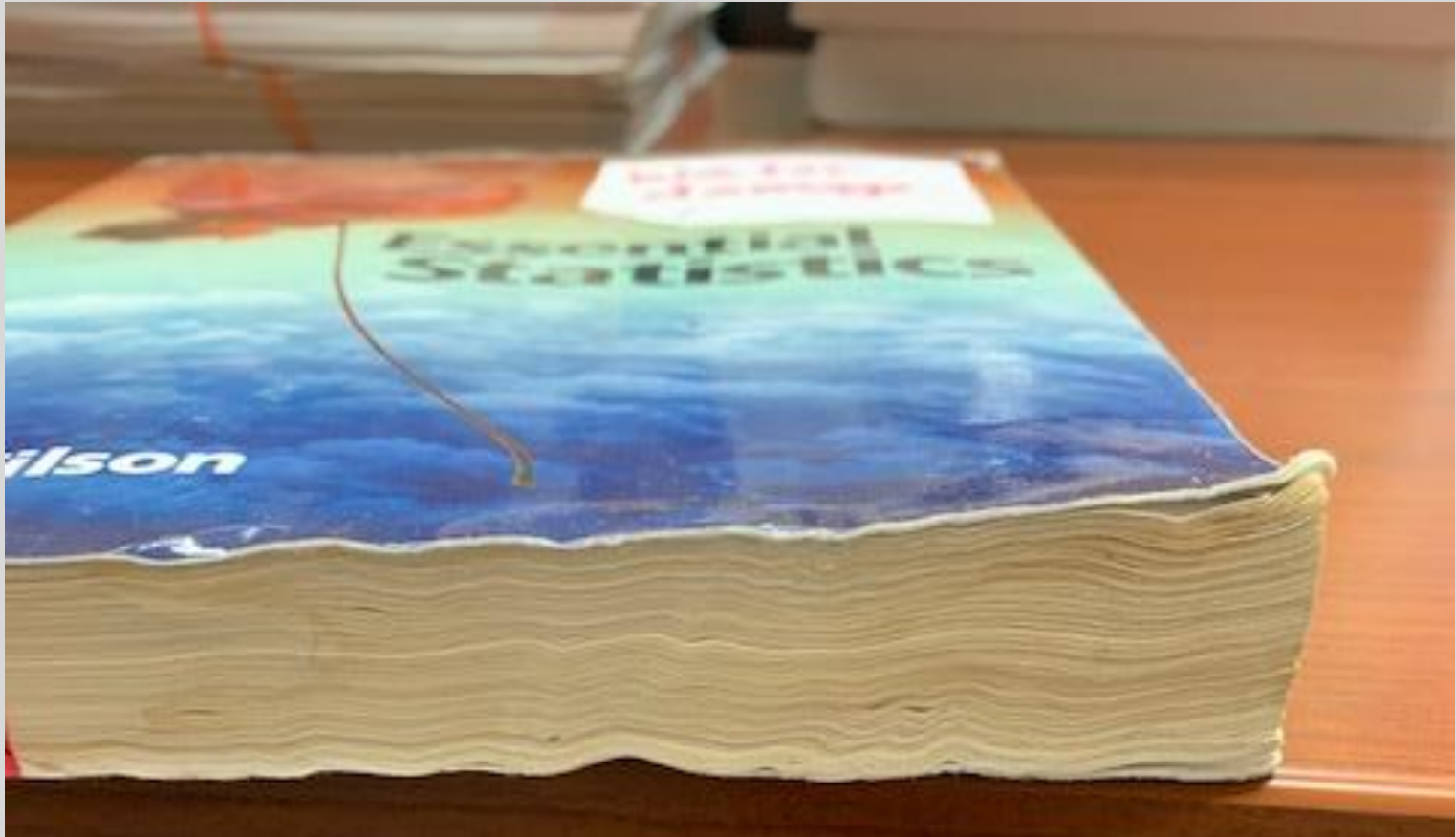
Water Damage - Rippled Pages



Water Damaged Books



Water Damage - Rippled Pages



Water Damaged Books



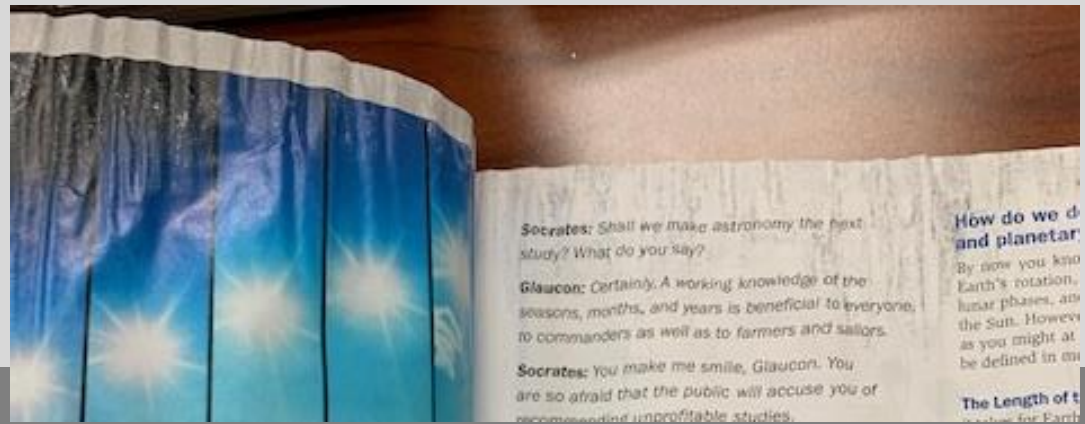
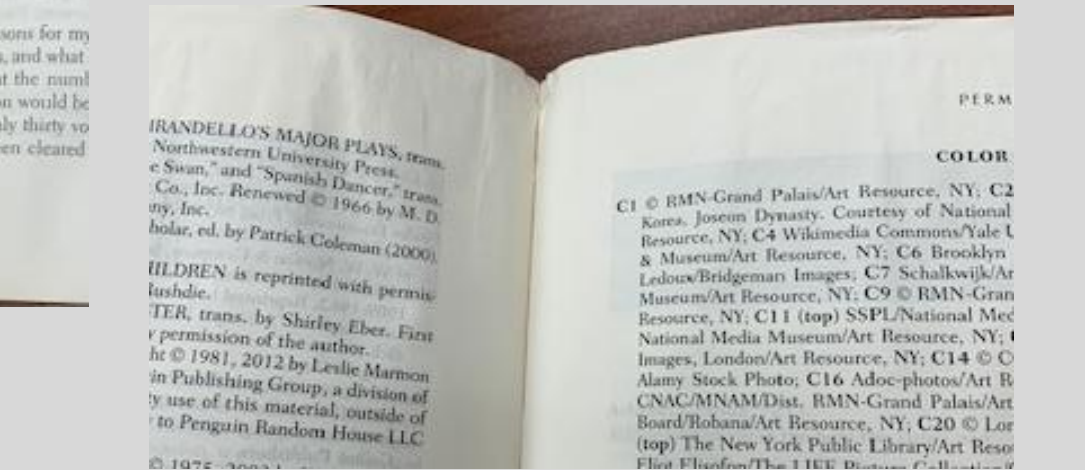
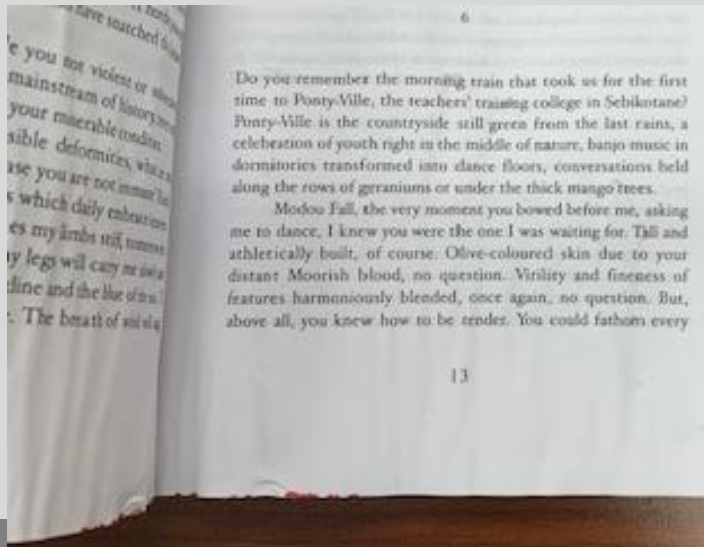
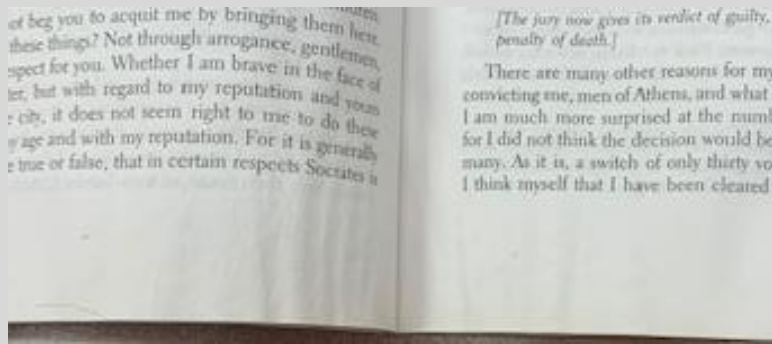
Water Damage - Rippled Pages



Water Damaged Books



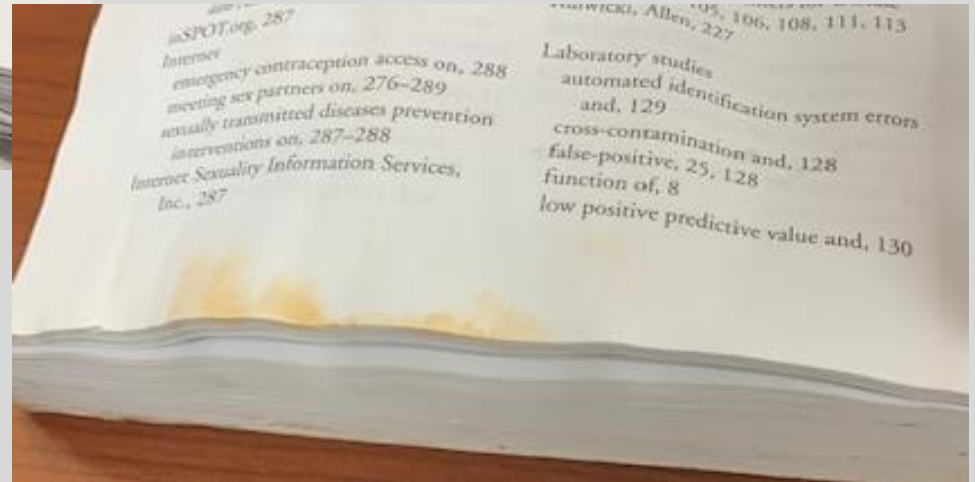
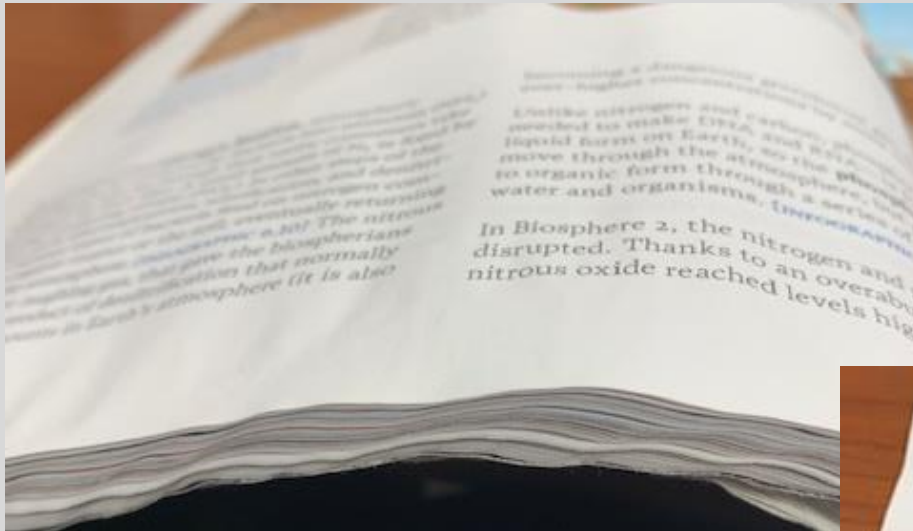
Water Damage - Rippled Pages



Water Damaged Books



Water Damage - Rippled Pages



Water Damaged Books



**Water Damage -
Rippled Pages**
Even though this
water damage is
VERY SMALL and
does not affect the
readability of this
book, we cannot
accept this as a
rental return and
wholesalers cannot
buy this.

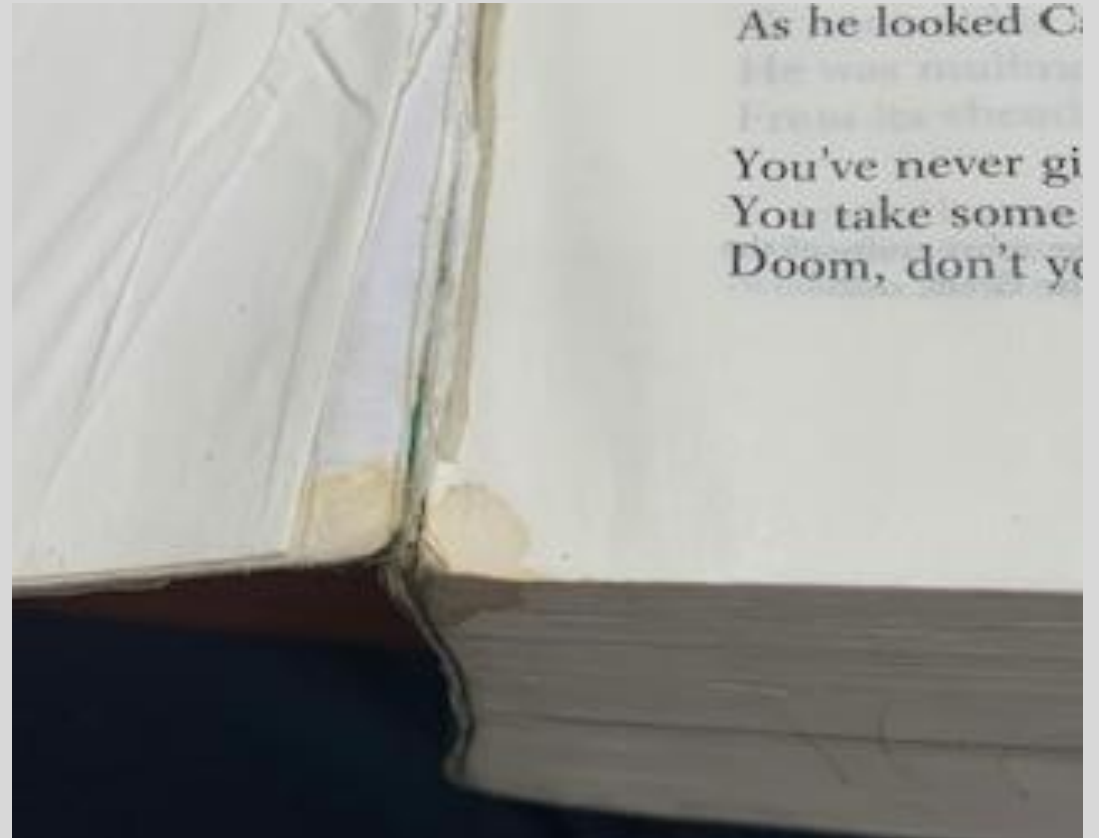


Water Damaged Books



Water Damage - Stains

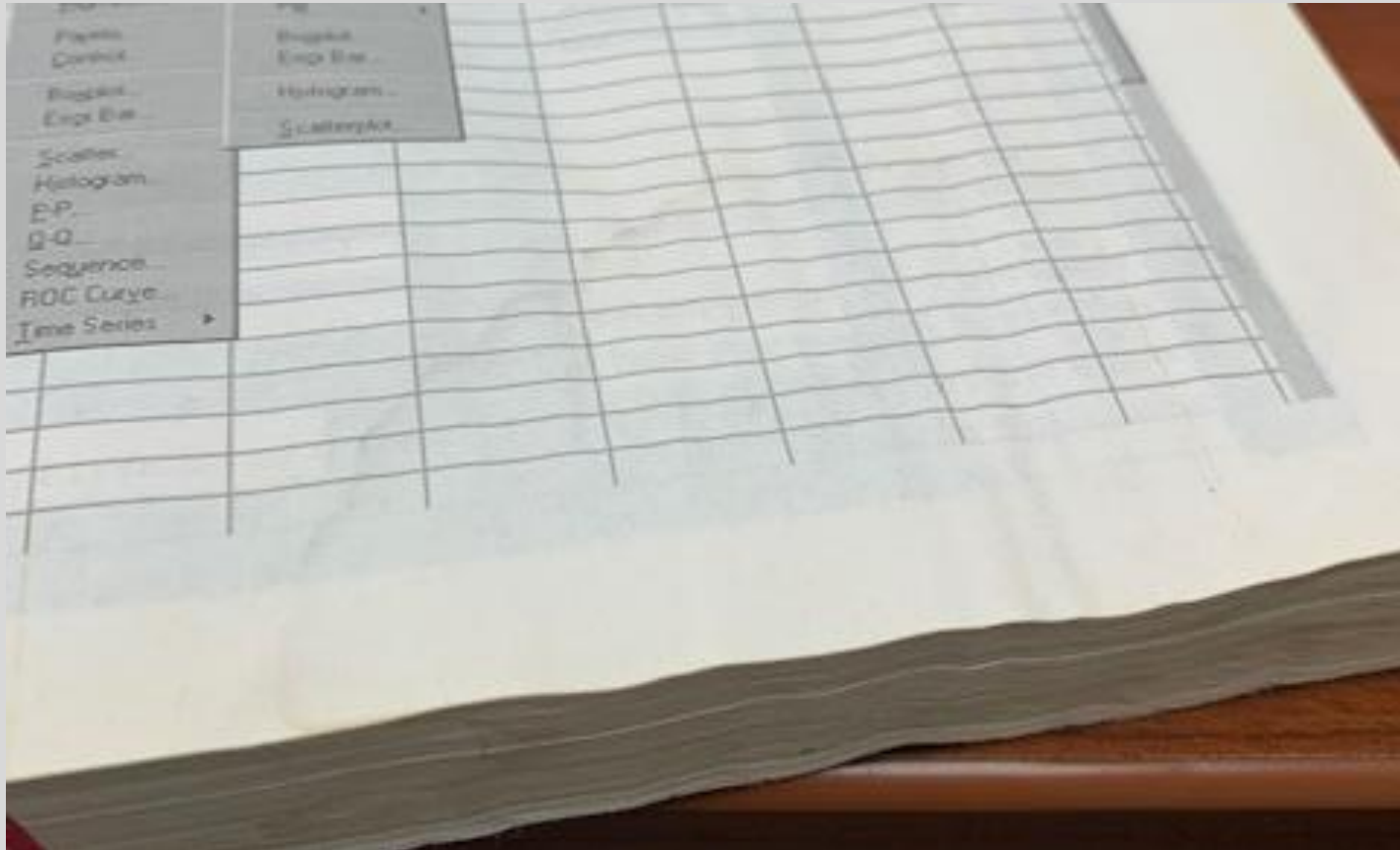
Even though this stain is VERY SMALL and does not affect the readability of this book, we cannot accept this as a rental return and wholesalers cannot buy this.



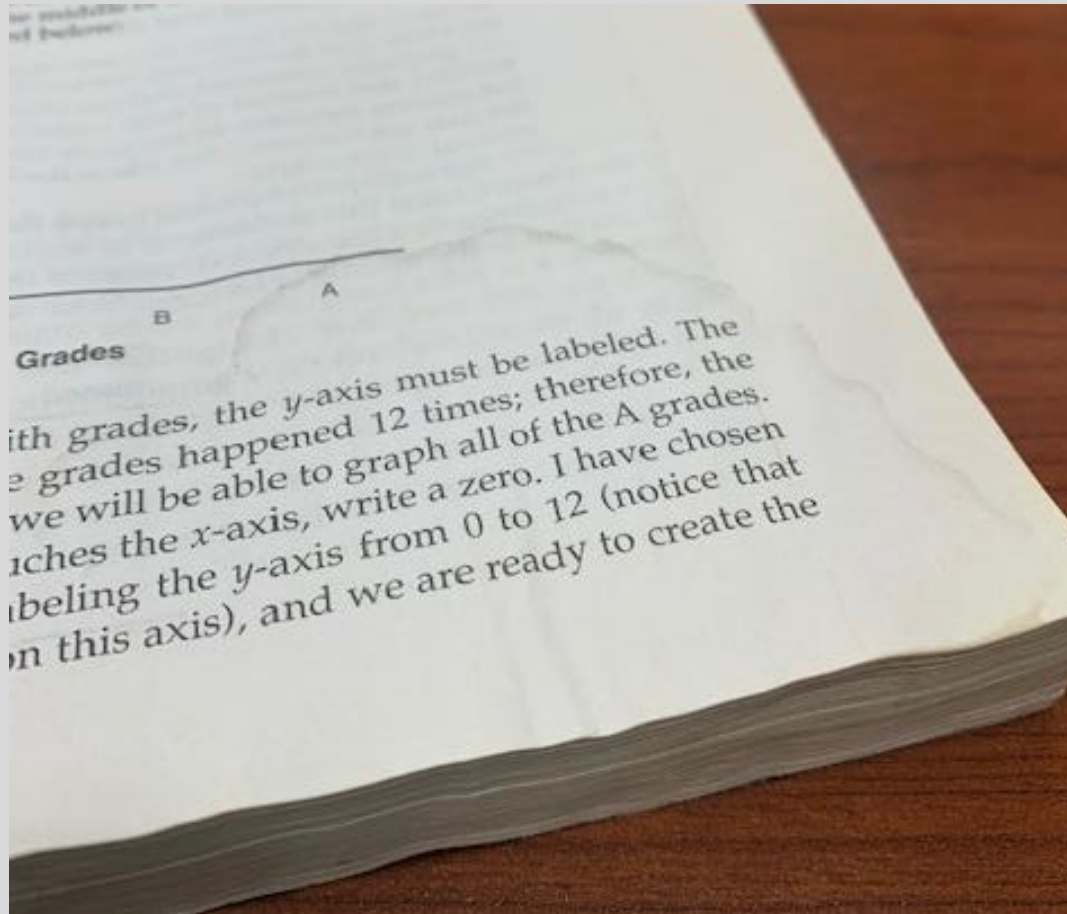
Water Damaged Books



Water Damage - Stains

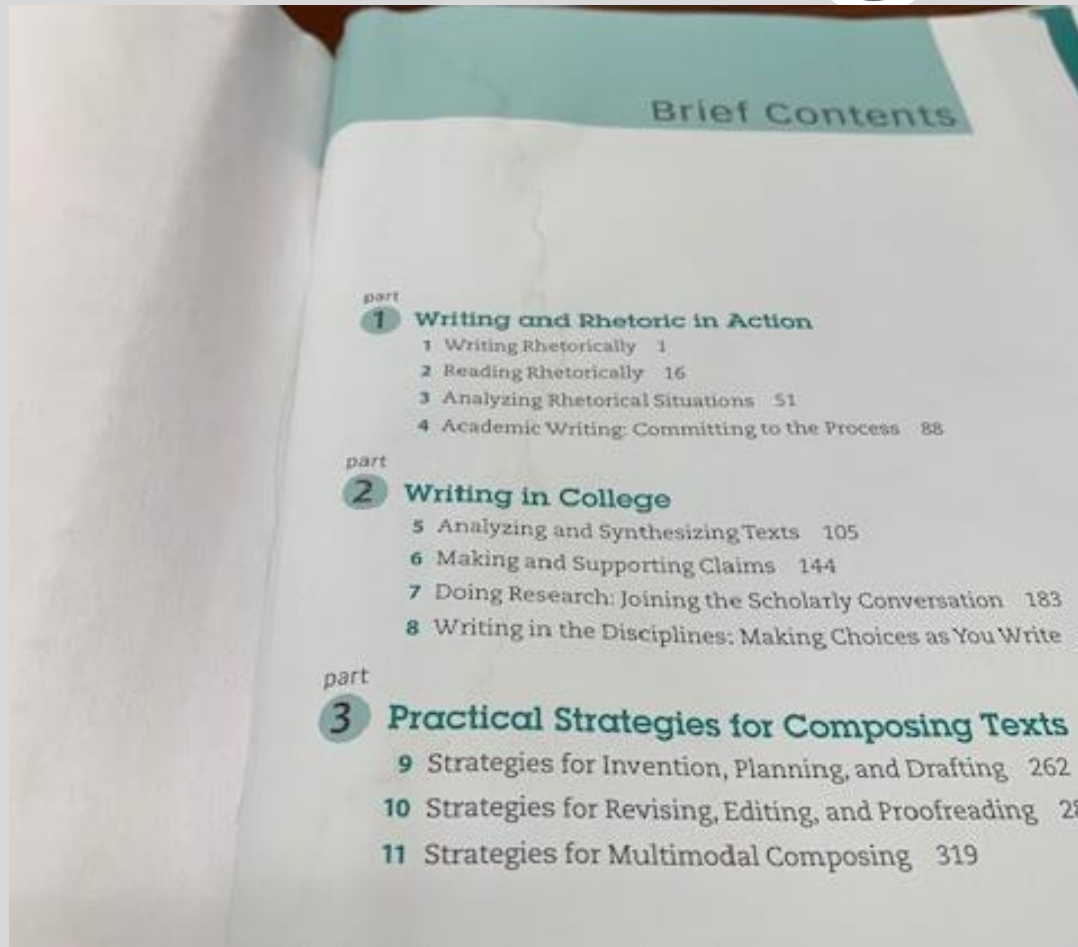


Water Damaged Books



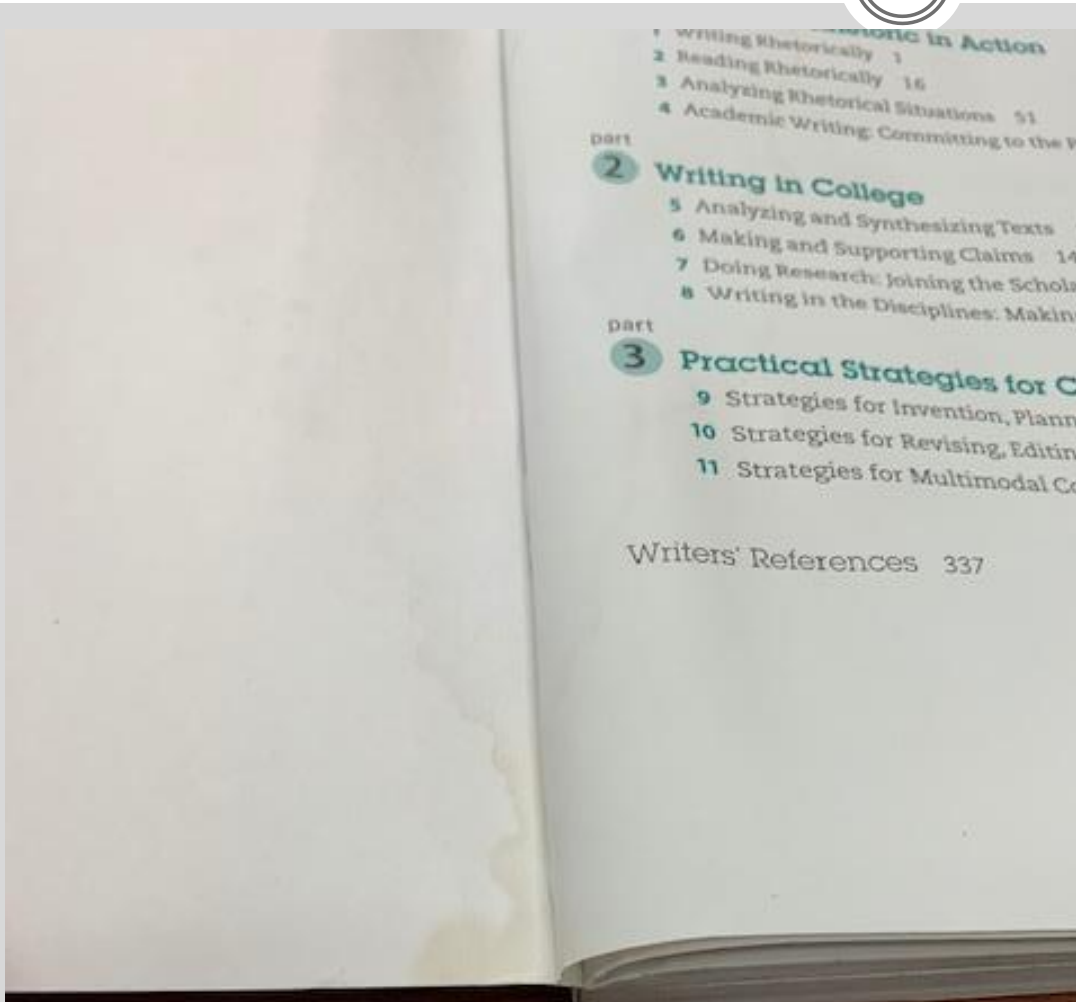
**Water Damage -
Stains**

Water Damaged Books



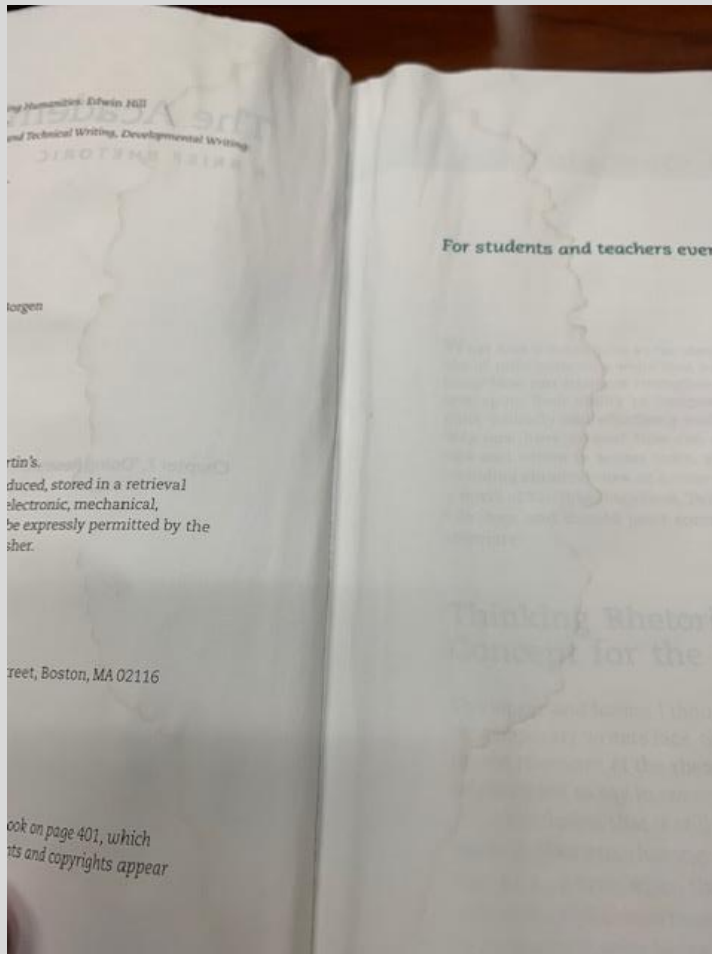
Water Damage - Stains

Water Damaged Books



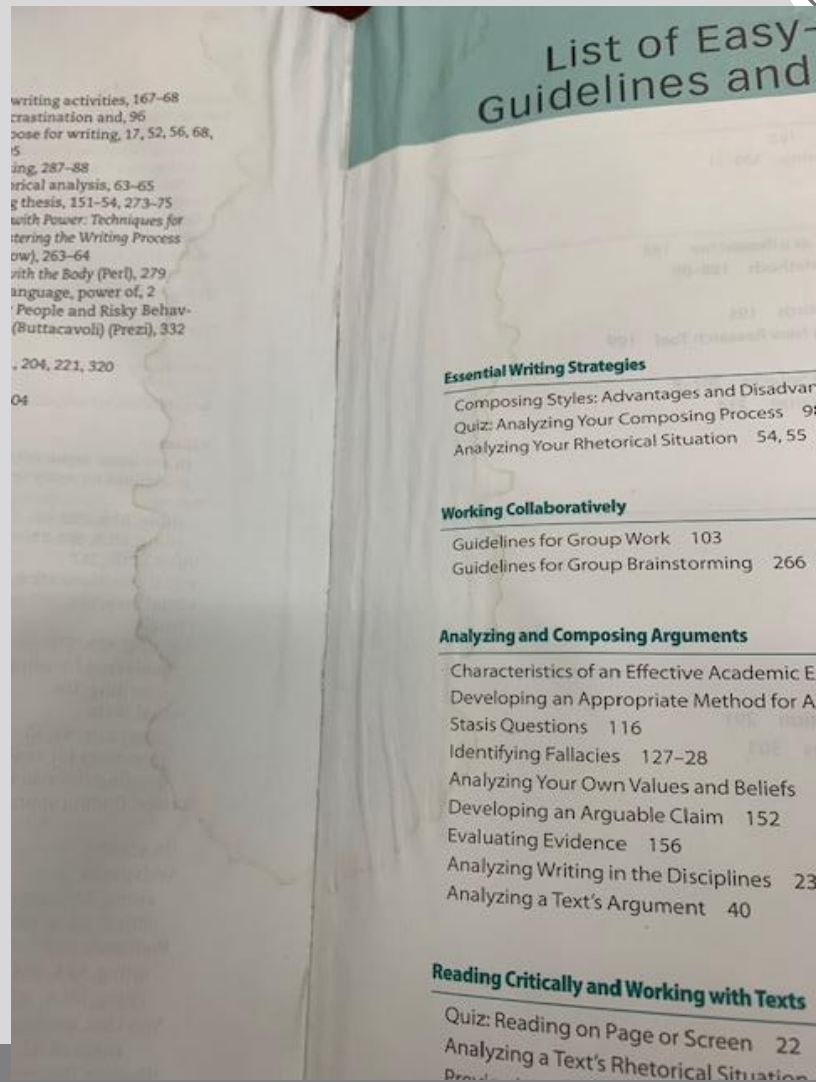
**Water Damage -
Stains**

Water Damaged Books



Water Damage - Stains

Water Damaged Books



Water Damage - Stains

Water Damaged Books



Water Damage - Stains

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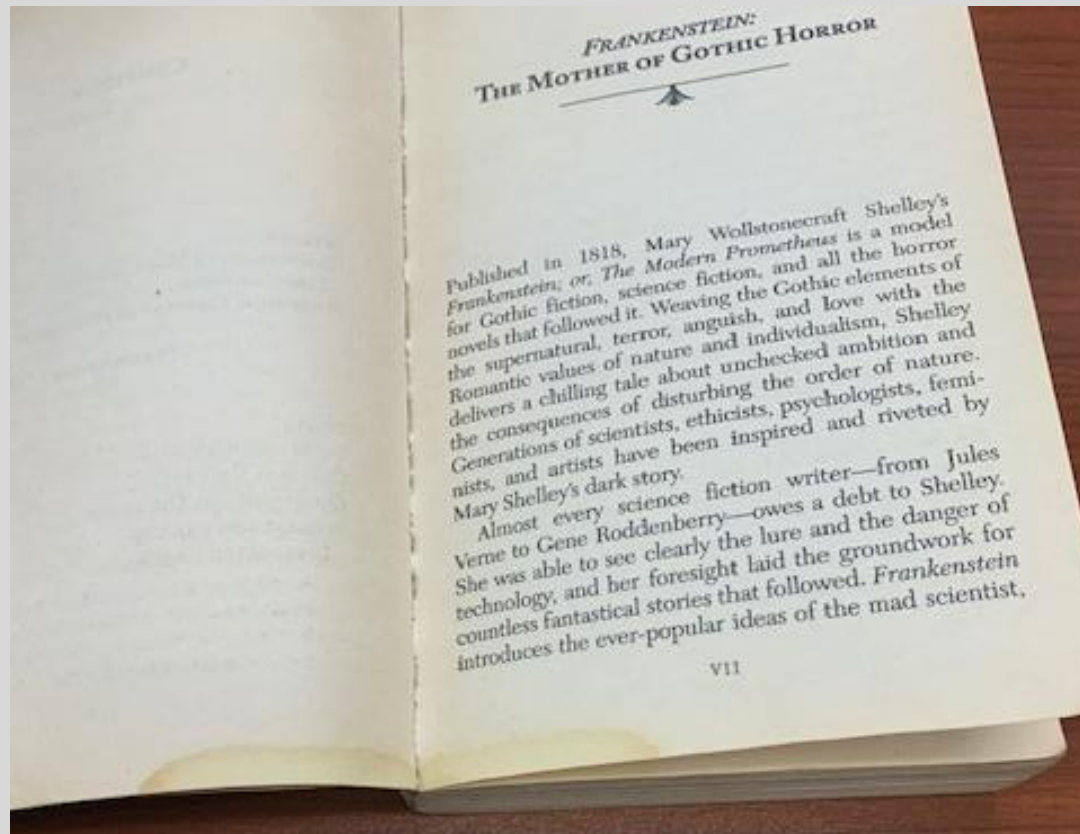
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McDonald's corporation

Water Damaged Books



Water Damage - Stains



Water Damaged Books



**Water Damage -
Stains**

Water Damaged Books



**Water Damage -
Stains**

Water Damaged Books



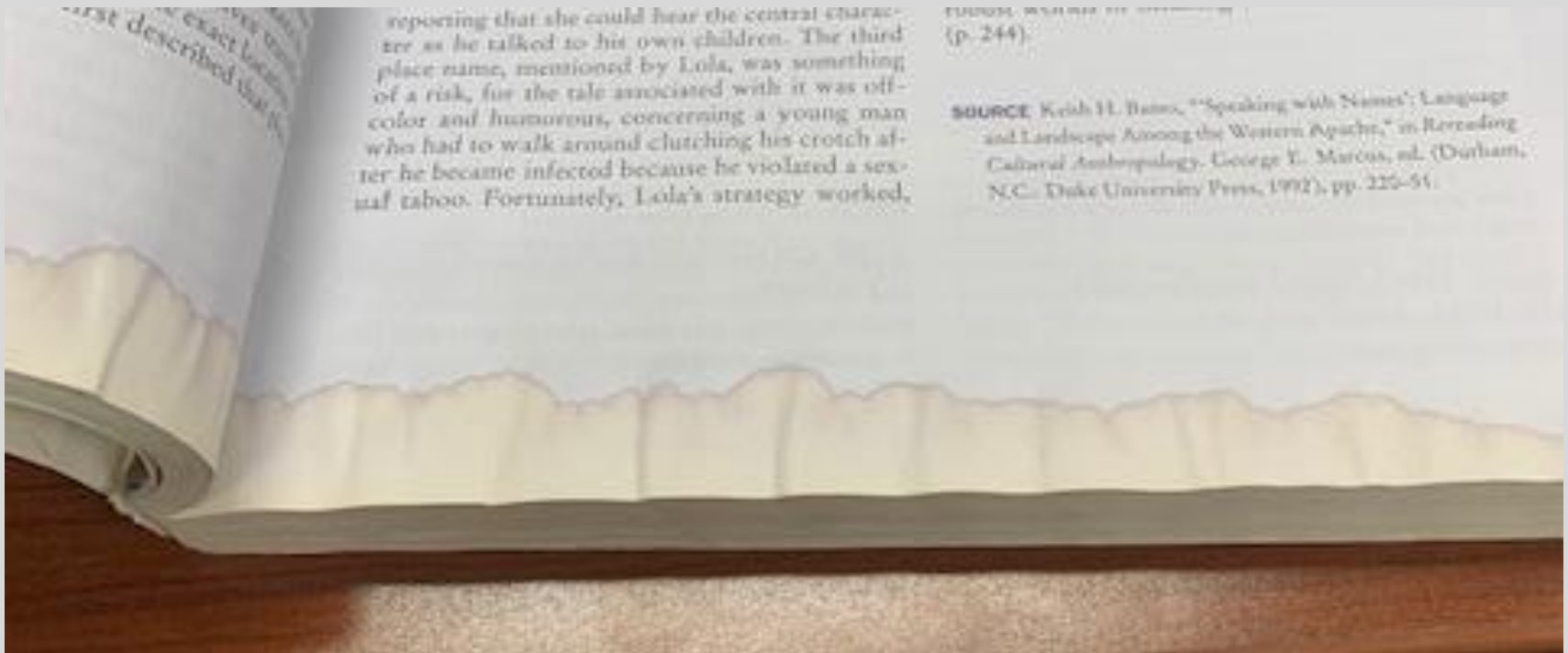
Water Damage - Stains



Water Damaged Books



Water Damage - Stains

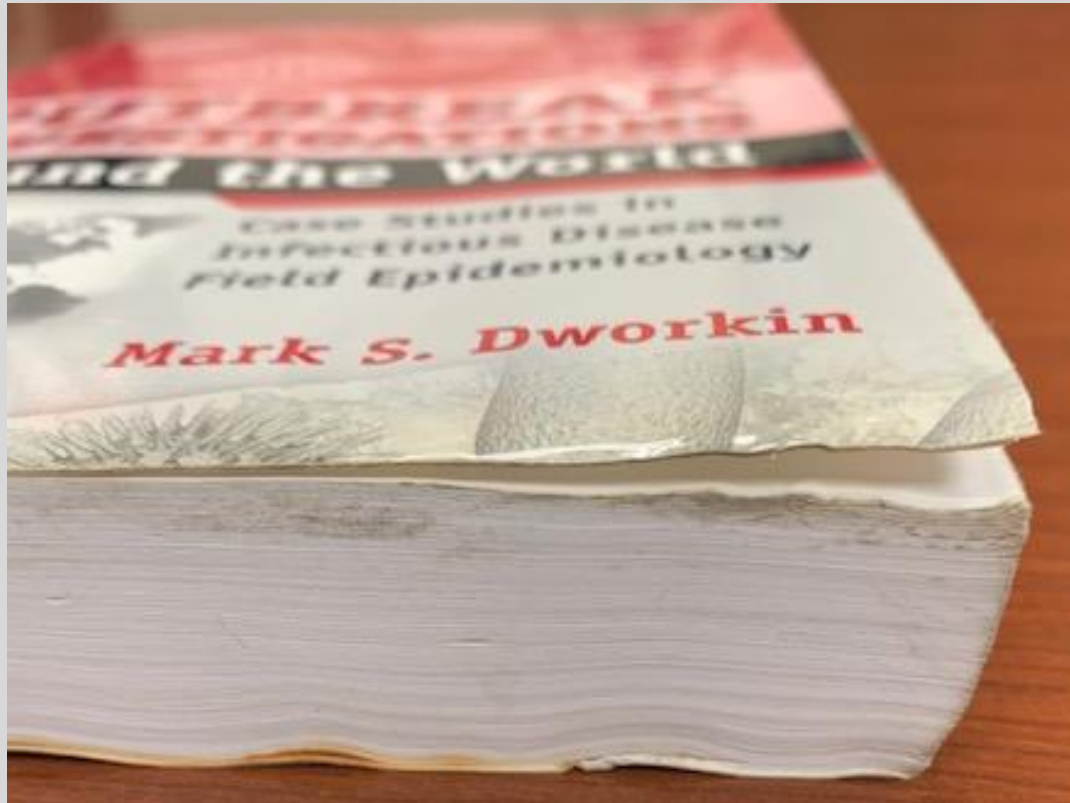


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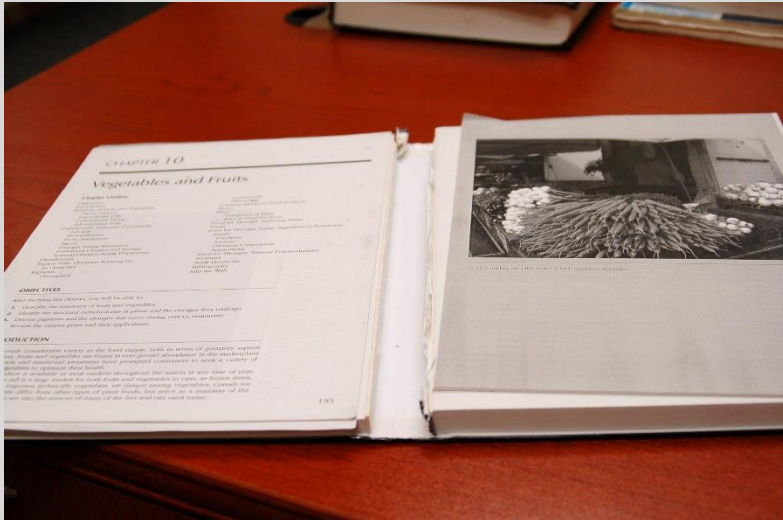
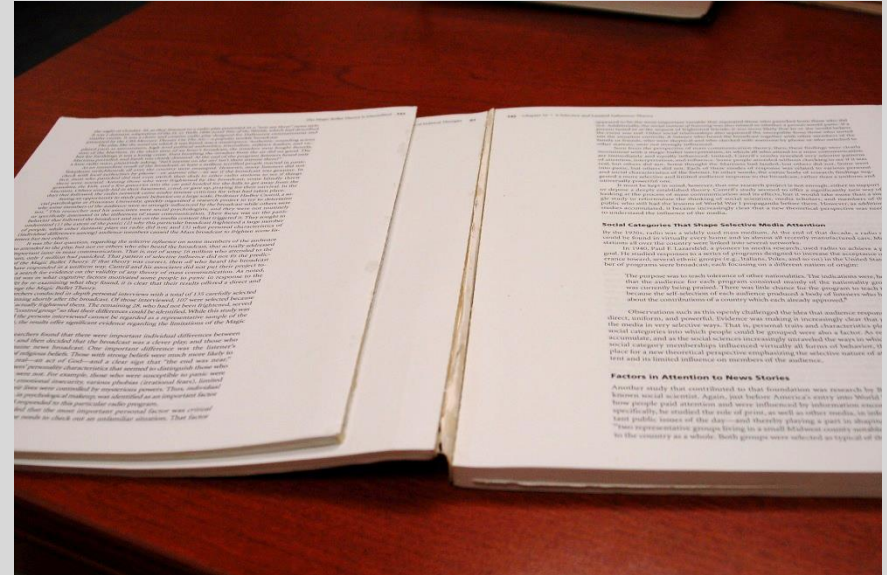
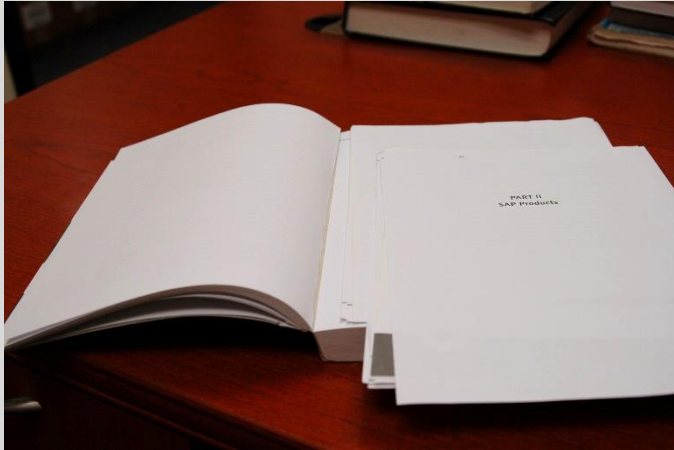
**Water Damage -
Edges**

Water Damaged Books



**Water Damage -
Edges**

Damaged Binding Books



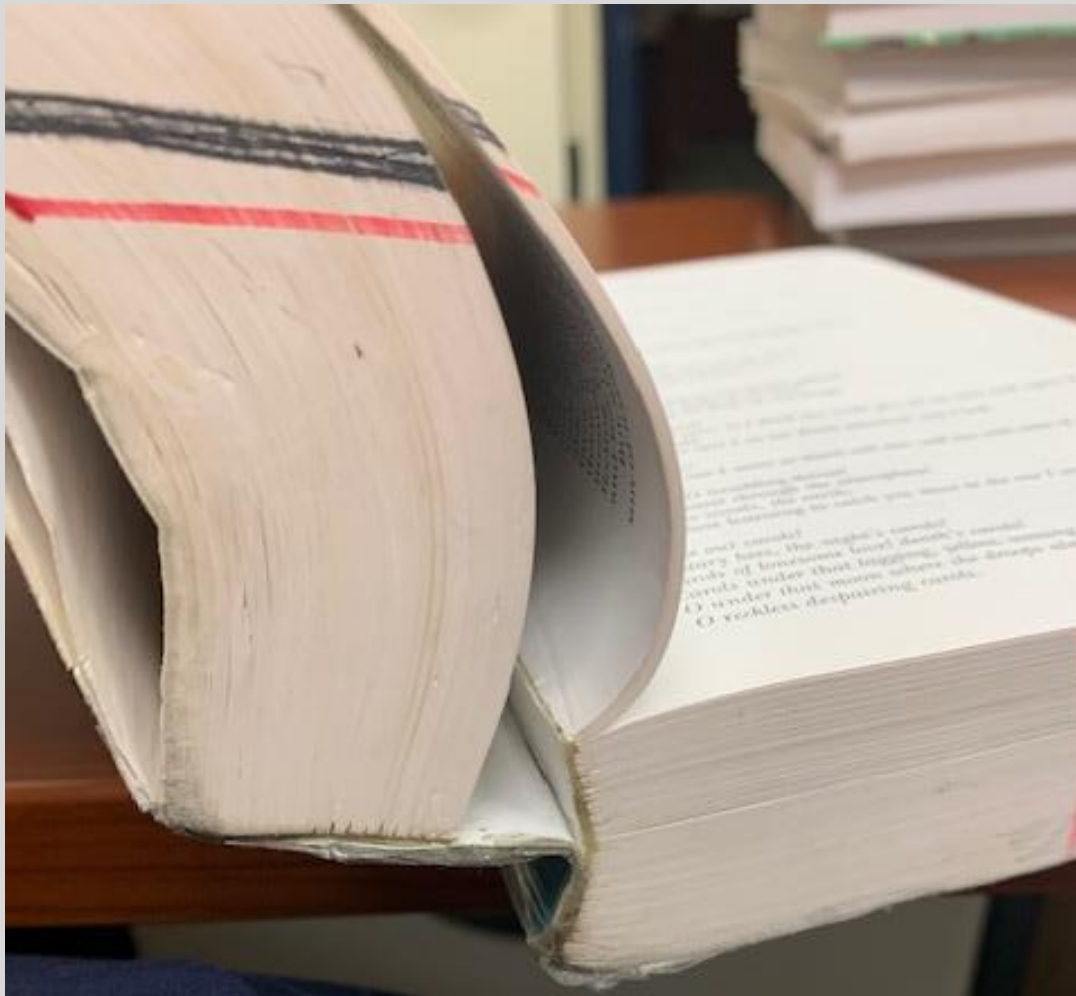
Do you notice the pages are falling out? Do you notice how the spine of the book is damaged and the glue is no longer holding it together? We cannot accept books that are damaged in this way as we cannot guarantee that all of the necessary pages are in the damaged book, and wholesalers cannot sell this quality of book.

Damaged Binding Books



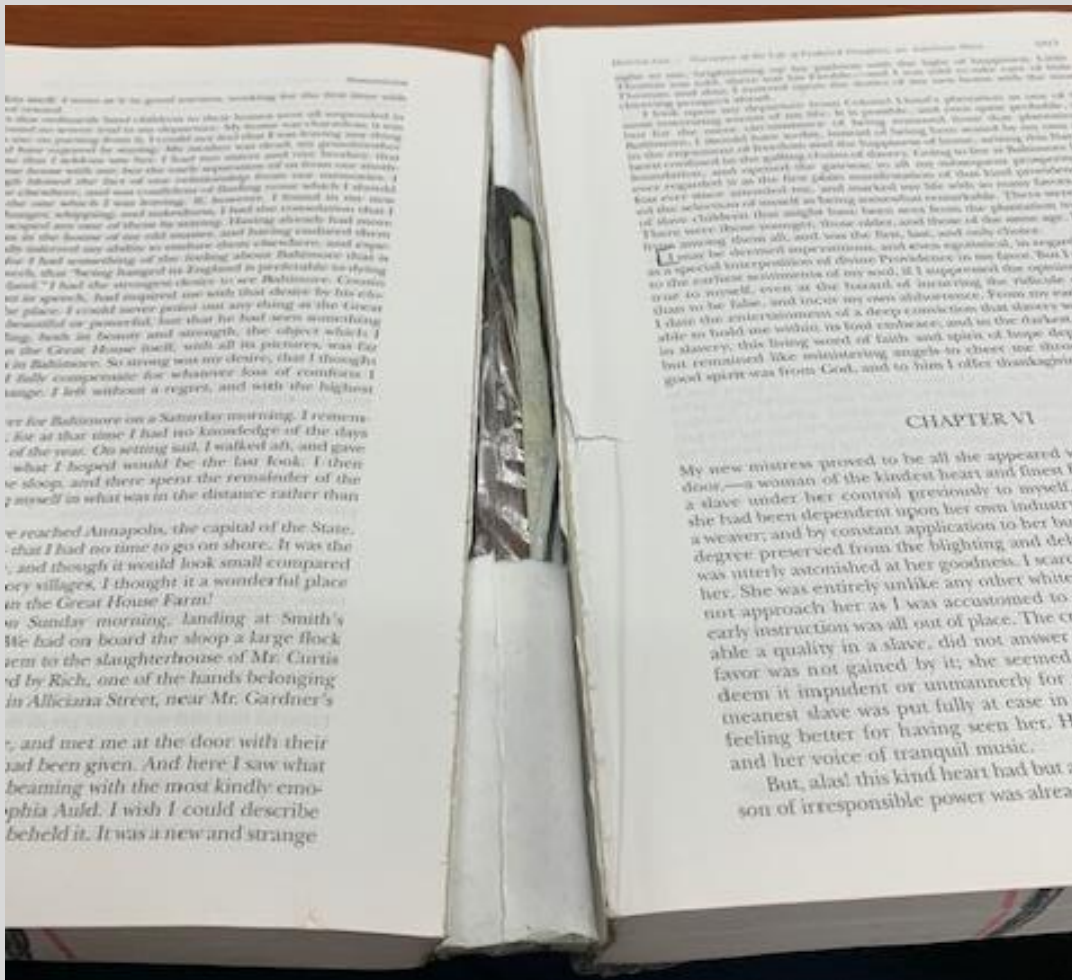
Broken Spine

Damaged Binding Books



Broken Spine

Damaged Binding Books



Broken Spine

CHAPTER VI

My new mistress proved to be all she appeared by door—a woman of the kindest heart and finest for a slave under her control previously to myself; she had been dependent upon her own industry for a weaver; and by constant application to her business was utterly acquainted with her goodnes. I scarce deem it impudent or unmannerly for a meanest slave was put fully at ease in her feeling better for having seen her. He and her voice of tranquil music.

But, alas! this kind heart had but a son of irresponsible power was already

Damaged Binding Books



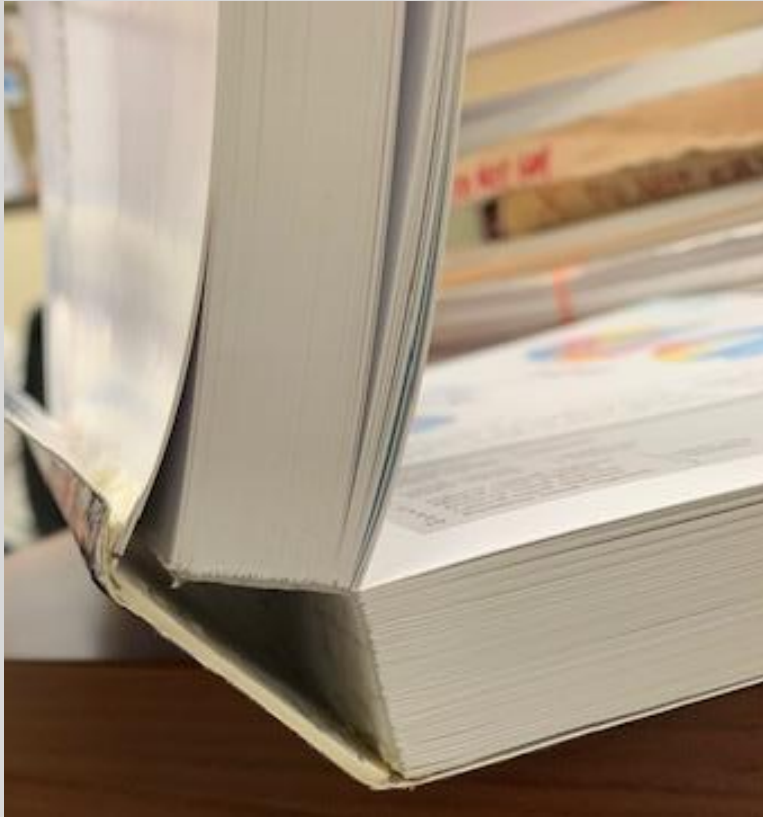
Broken Spine



Damaged Binding Books



Broken Spine



Damaged Binding Books



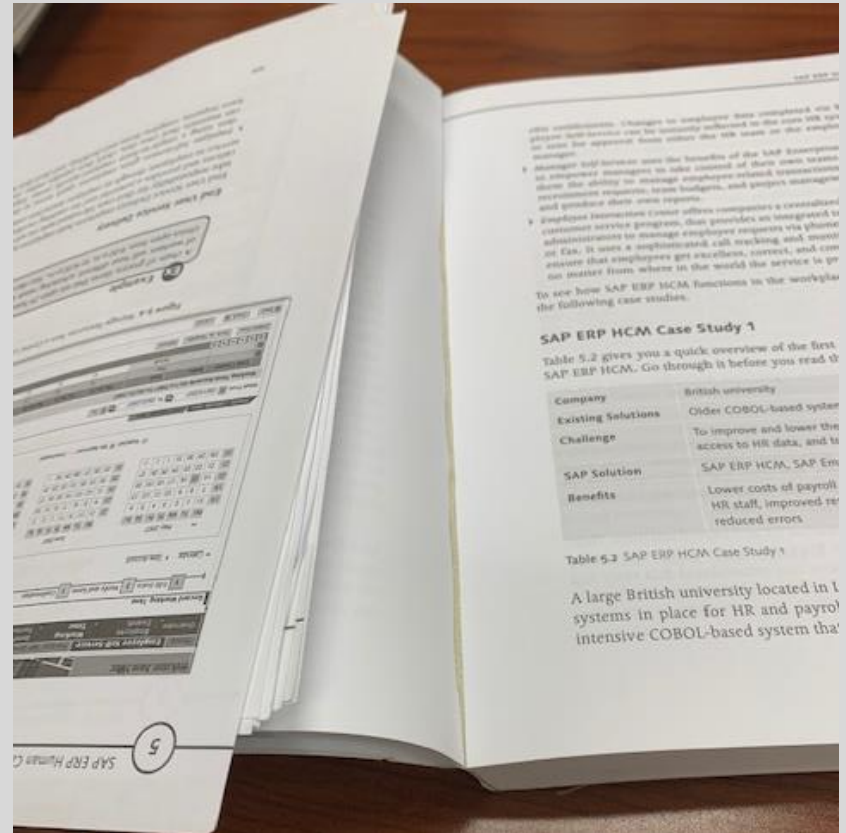
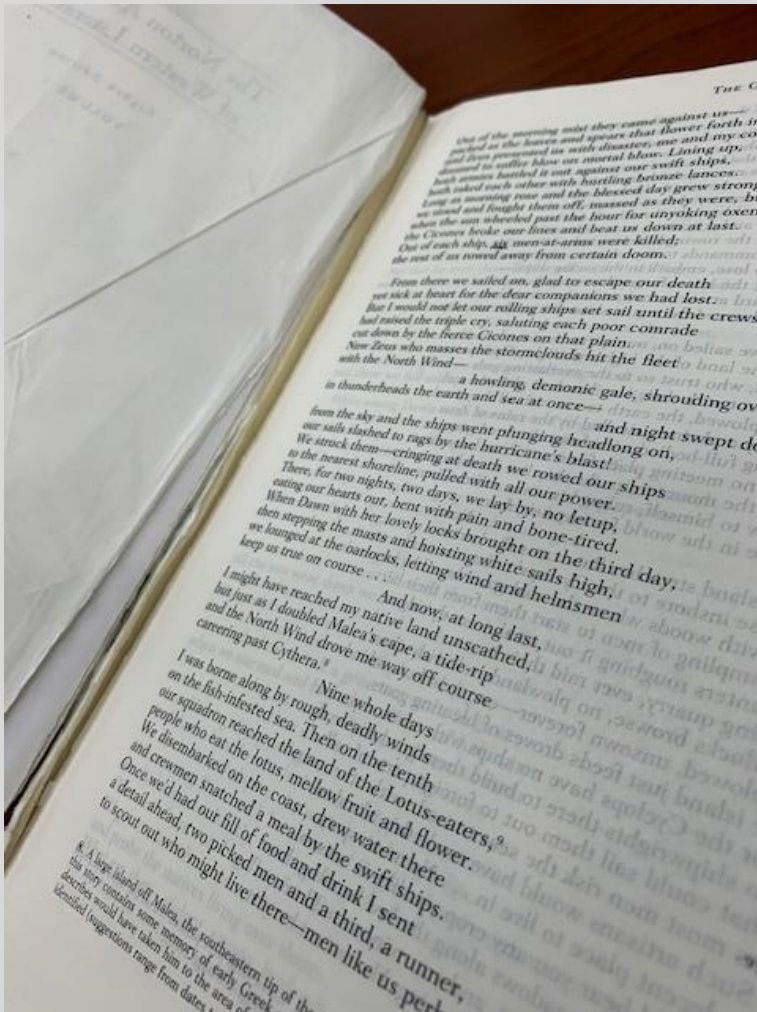
Broken Spine

Damaged Binding Books



Missing / Loose Pages

Damaged Binding Books



Missing / Loose Pages

...the implementation. Changes to employee data completed via a program were available for temporary reference in the new HR system for a period of approximately three months after the system went live.

- 1. Manage employee data in the context of the SAP SuccessFactors employee data program, that provides an integrated administration to manage employee requests via phone or fax. It uses a sophisticated call routing and routing engine to ensure that employees get excellent, correct, and consistent service from where in the world the service is provided.

SAP ERP HCM Case Study 1

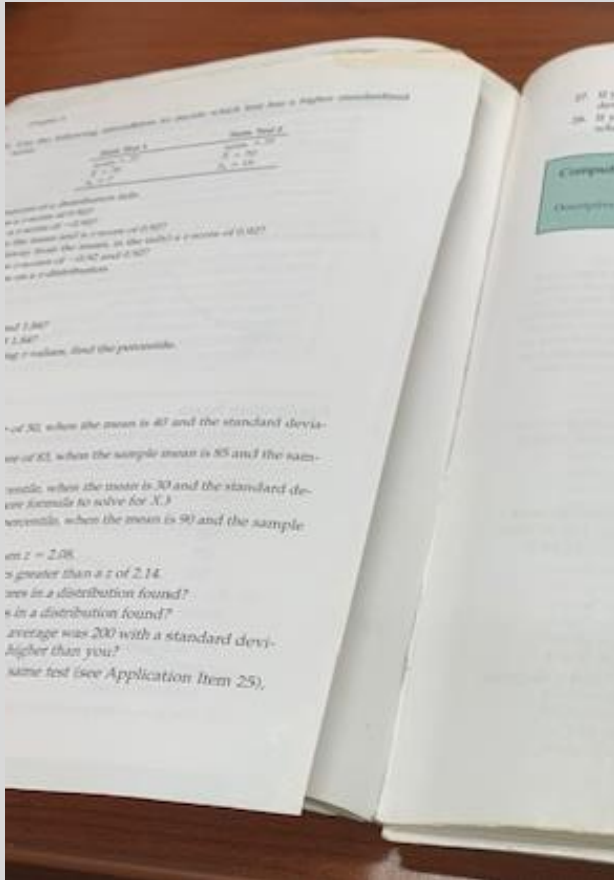
Table 5.2 gives you a quick overview of the first SAP ERP HCM. Go through it before you read it.

Company	British university
Existing Solutions	Older COBOL-based system
Challenge	To improve and lower the access to HR data, and to
SAP Solution	SAP ERP HCM, SAP Em
Benefits	Lower costs of payroll HR staff, improved reduced errors

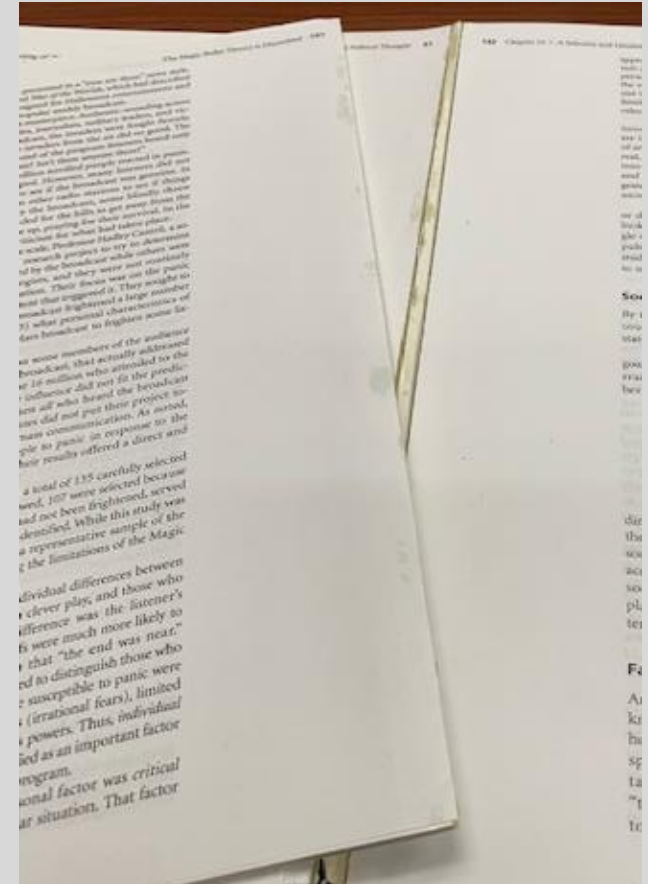
Table 5.2 SAP ERP HCM Case Study 1

A large British university located in 1 systems in place for HR and payroll intensive COBOL-based system that

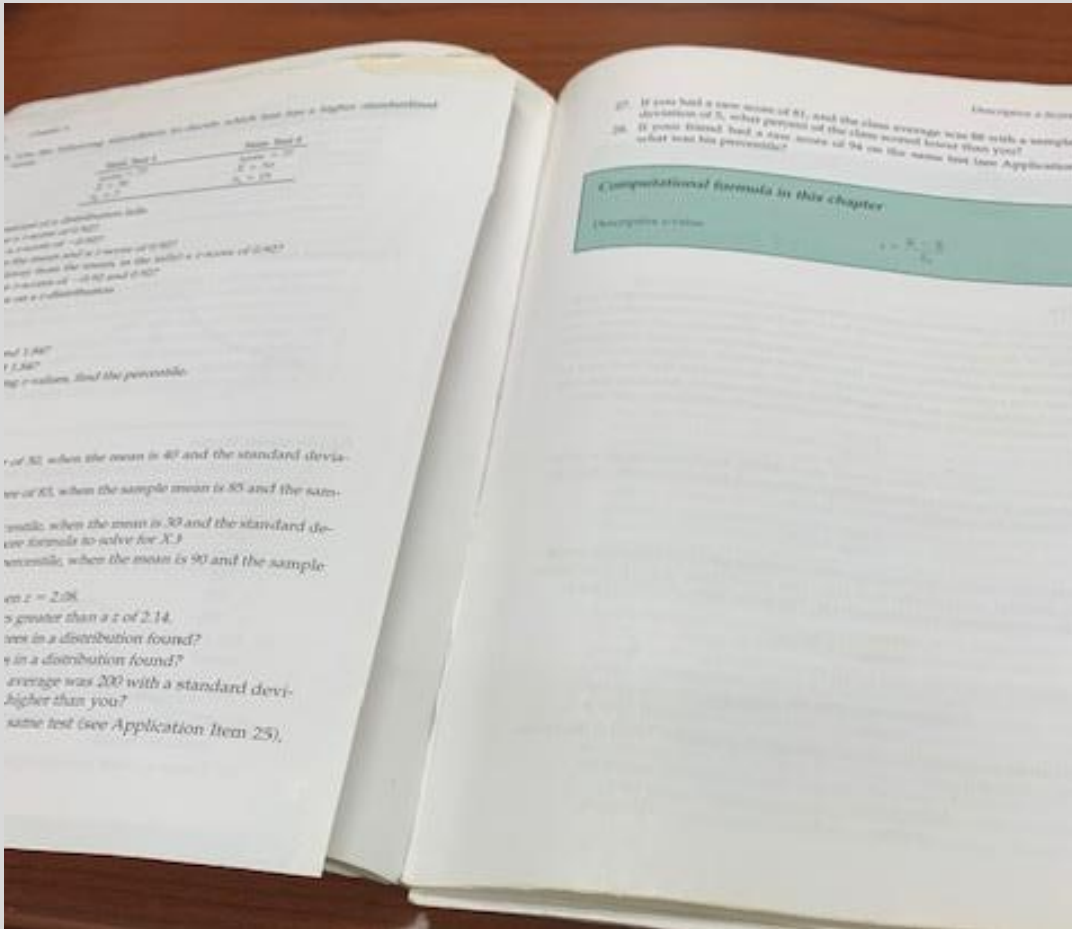
Damaged Binding Books



Missing / Loose Pages



Damaged Binding Books



Missing / Loose Pages

Damaged Binding Books

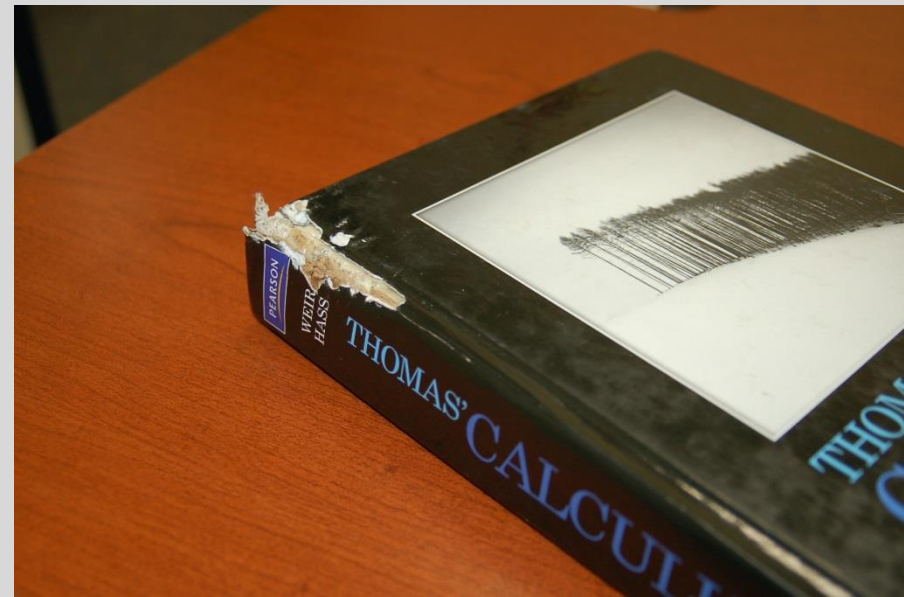
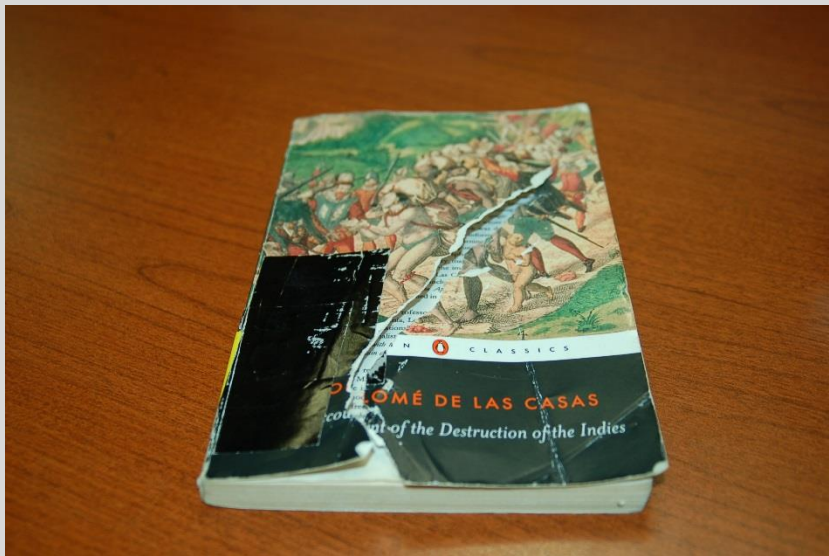


**Tears /
Torn Pages**

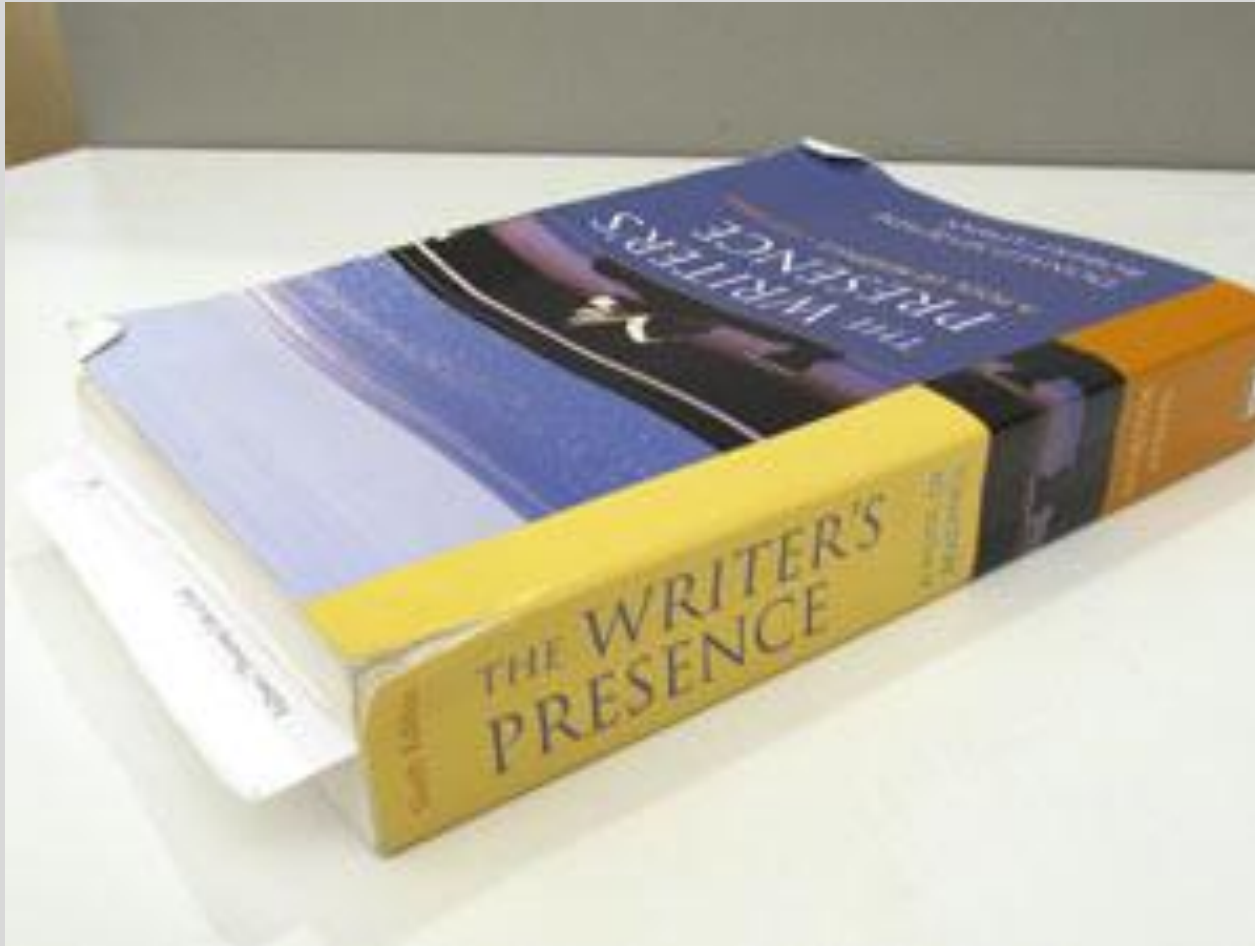
Damaged Covers Books



Do you notice the rip across the cover of the book? Do you notice the spine of the book is damaged and coming apart? We cannot buyback any books with these excessive amounts of damage. If the damage is larger than a quarter, the answer is probably no. If you are unsure, PLEASE contact the Textbook Office.



Damaged Covers Books



Ripped Spine

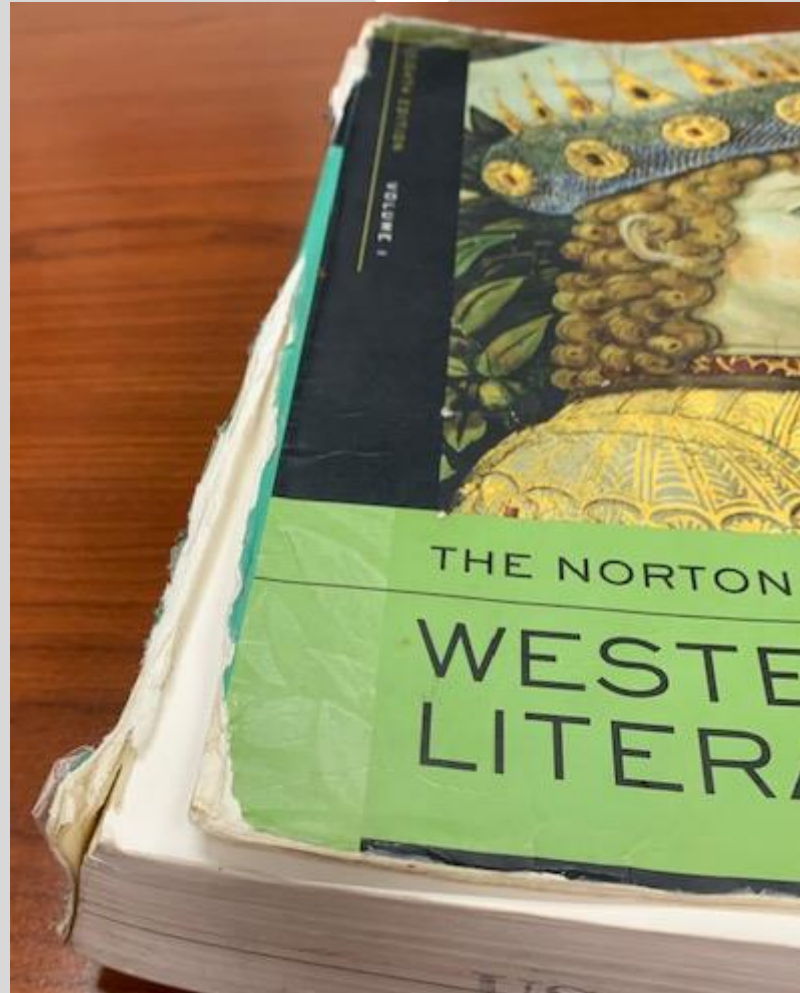
Damaged Covers Books



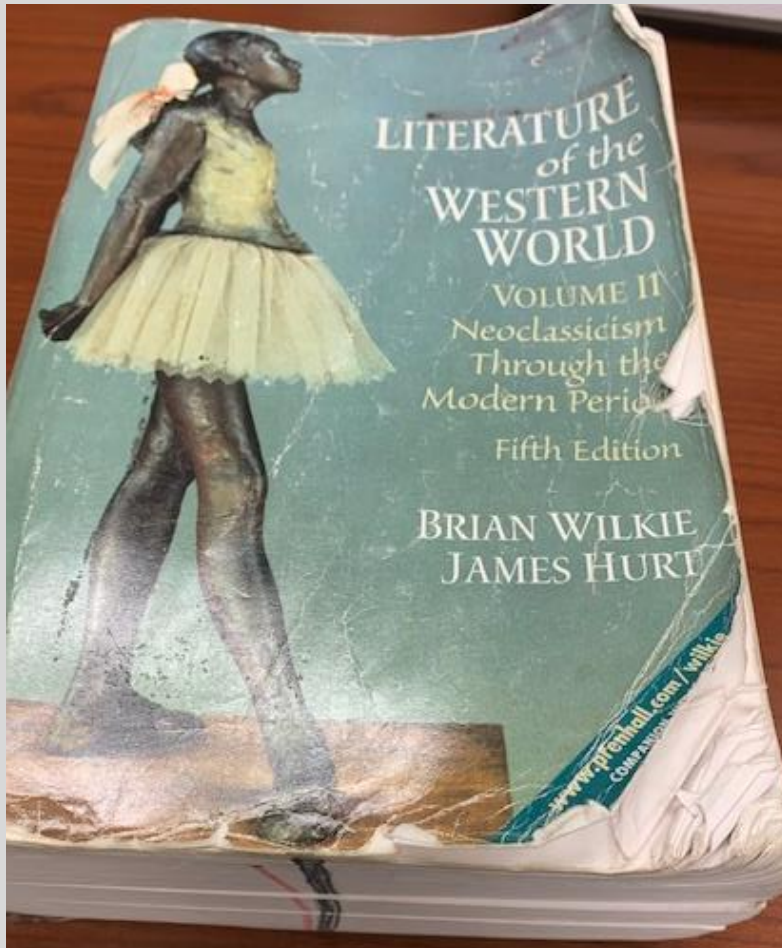
Damaged Covers Books



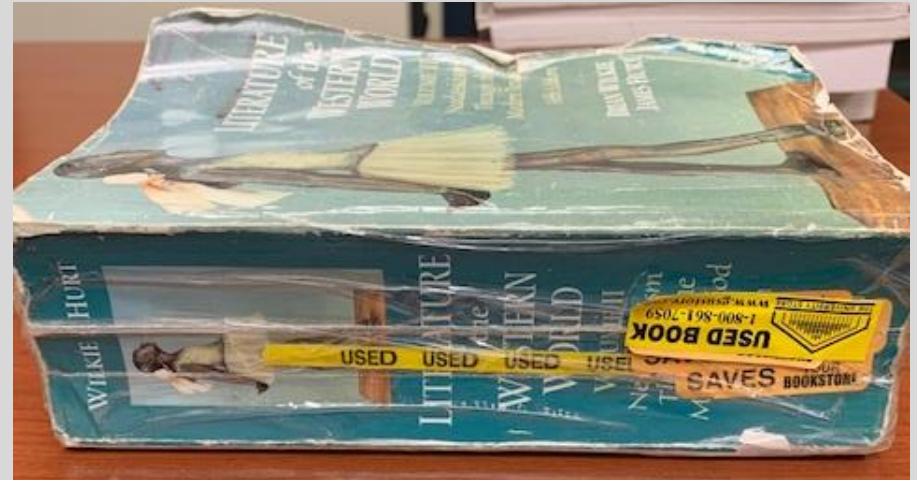
Damaged Covers Books



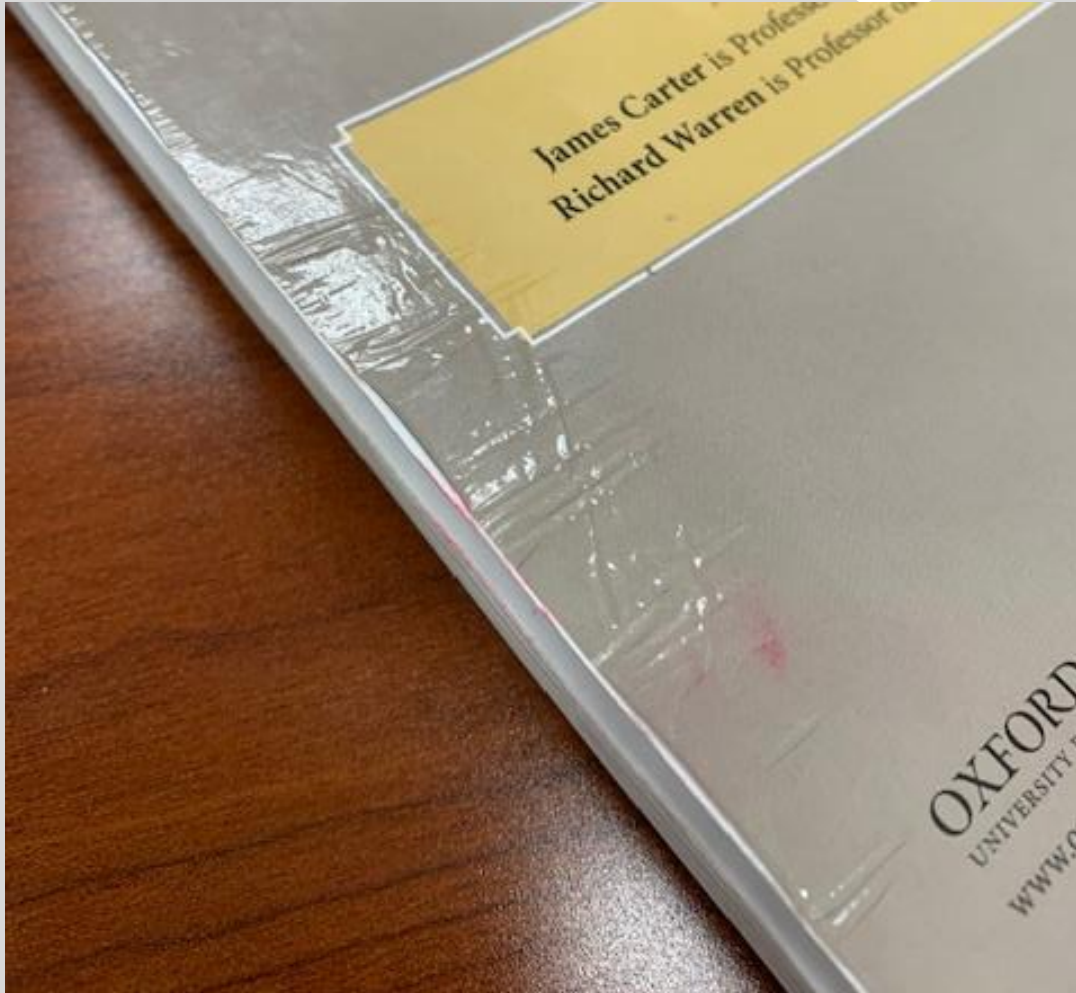
Damaged Covers Books



Damaged Cover – Pieces of the cover are missing, not curled with the pages.
Damaged Spine – This book's spine is broken.



Damaged Covers Books



Water Damaged Cover

Damaged Covers Books

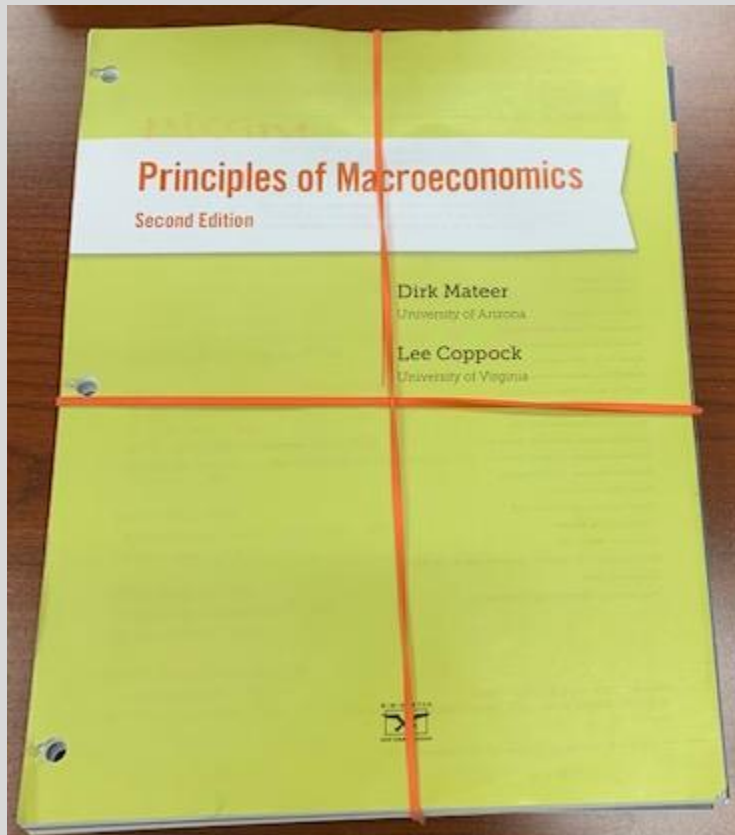


Water Damaged Cover

Damaged Covers Books



Missing/Incorrect Book Covers (Loose-Leaf)



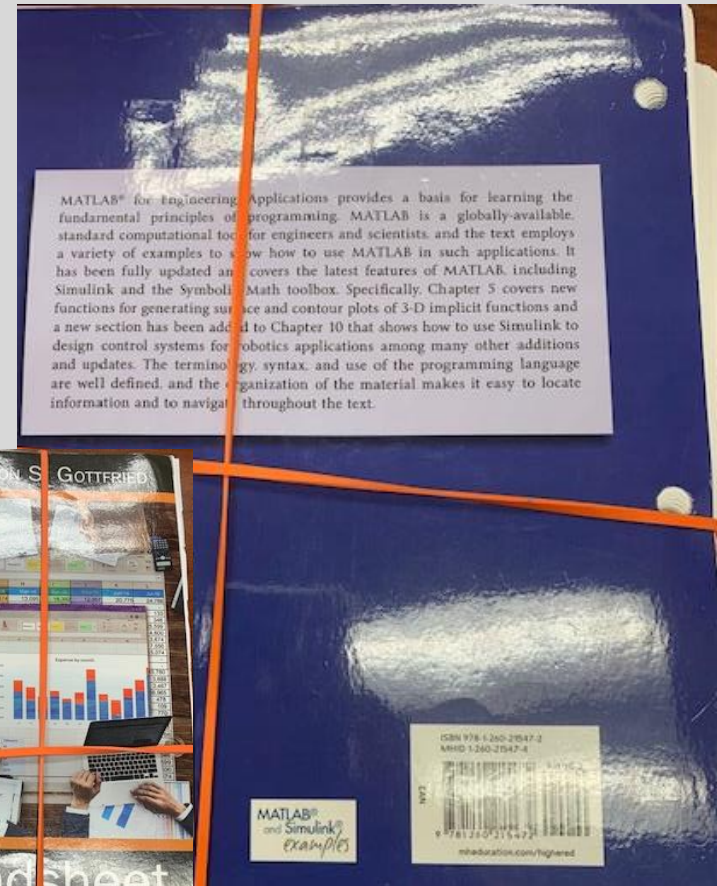
**Missing Front Cover –
Cannot Accept**

Missing/Incorrect Book Covers (Loose-Leaf)

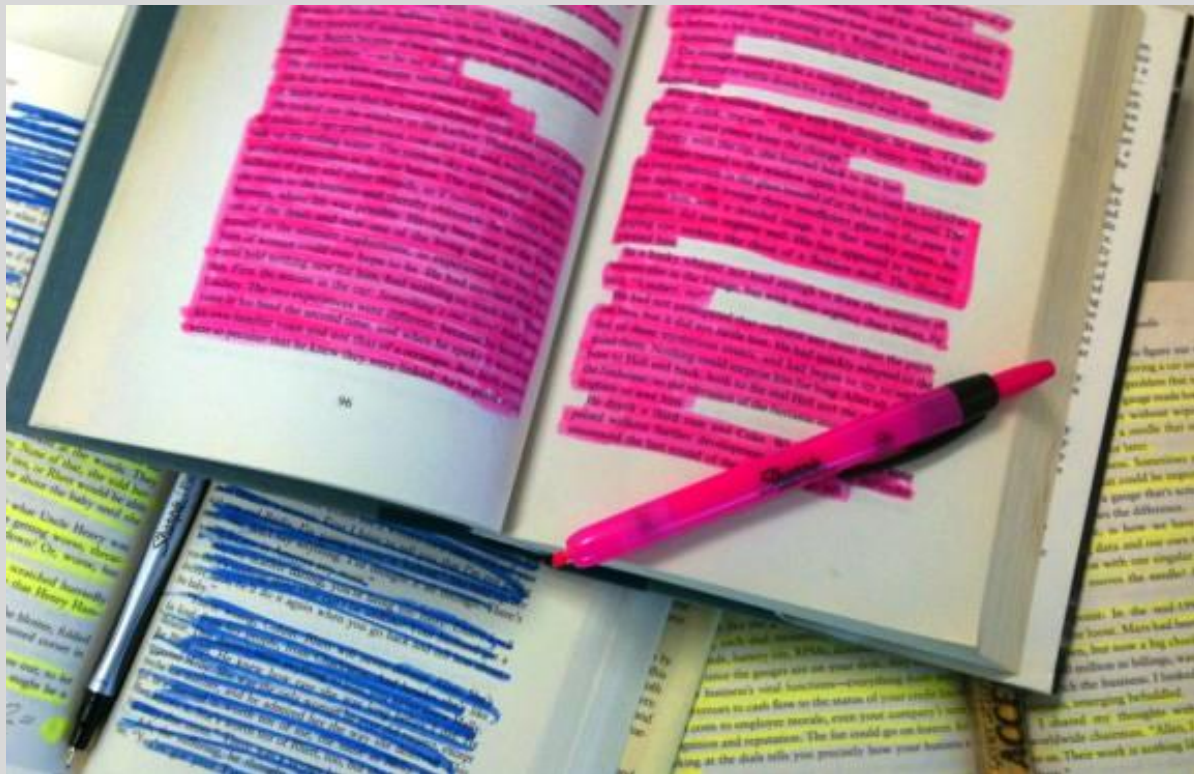


Back Cover of book does not match the Front Cover or the actual book provided – Cannot Accept

Always check your ISBNs if you are sending back a loose-leaf book!

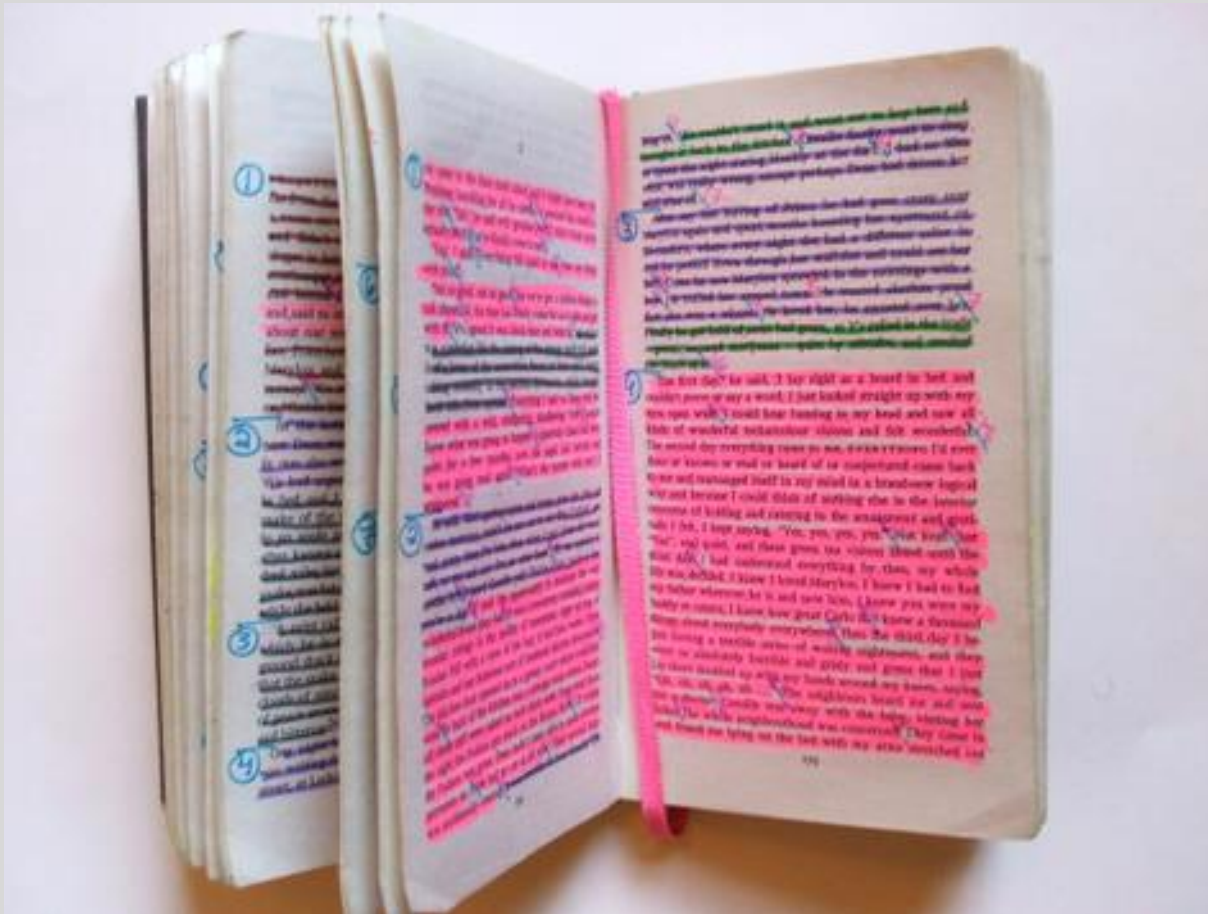


Excessive Writing and Highlighting



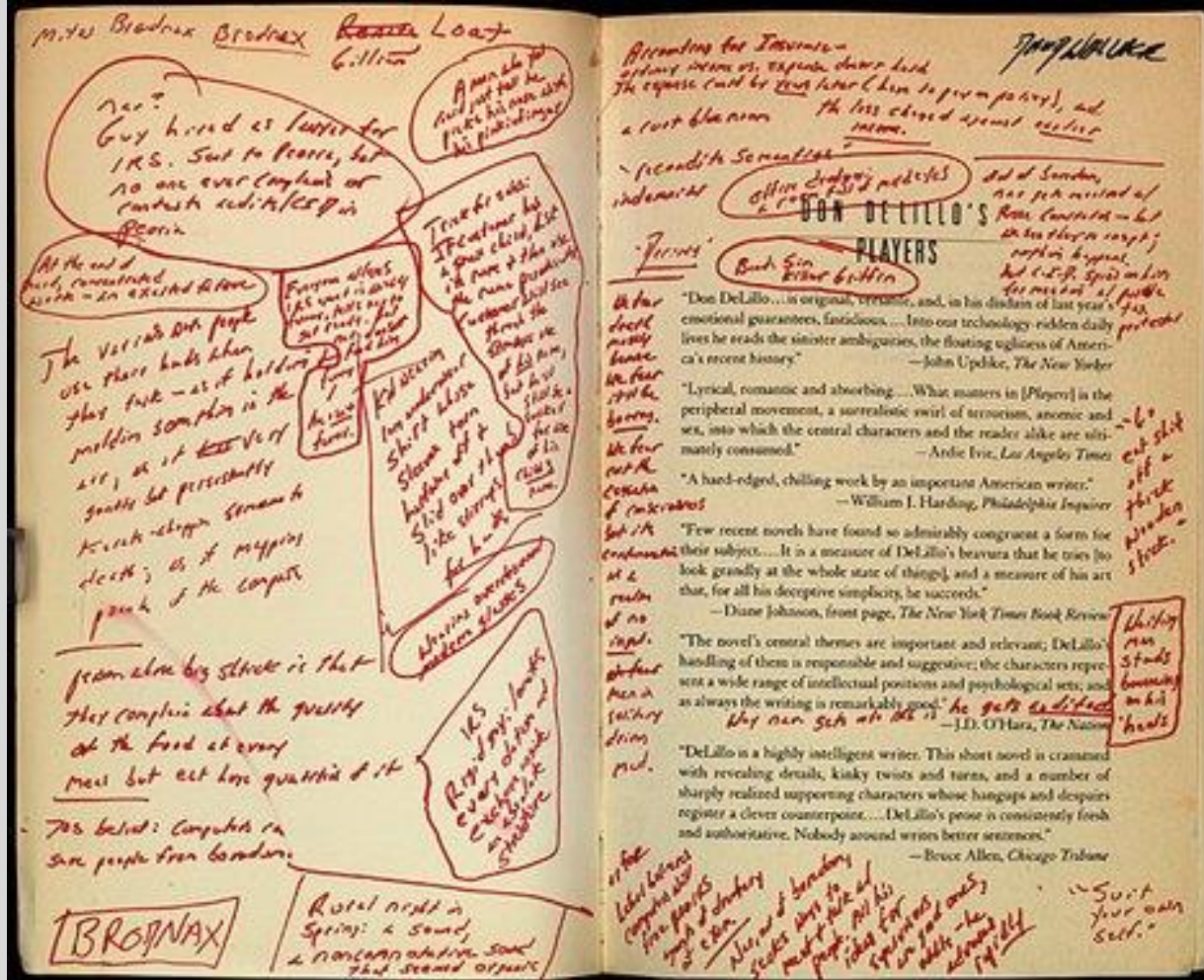
**Excessive
Highlighting**

Excessive Writing and Highlighting



Excessive
Highlighting

Excessive Writing and Highlighting



Excessive Writing/Notation

Excessive Writing and Highlighting



p. 9 - 'Right eye for American - So we're set in late 70s. So why Sony accident at park garden, Sweden at War?

1- 8+19 - Link: tails & cat-podals

21 - The curious shadow (Shadow → show p. 20 on race & your substitute. Name & shadow 20+21 → shadow is liquid filling Nub

21 - Ask: 'Foretelling Spain.'

Ask - Lay have here be a kid? What not here proty. be an adult rate game

31 - All these references to Thales of Heracleitus

36 - Reuse view of past - foretelling phi's climax

p. 57 Novel Summary - Foretelling of eclipse

Ask - Bill's fascination w/ gross body functions & smells (004, etc). Point to Science & medicine for the empirical horror of the physical?

p. 101 - Goldilocks - imprints of message - a new way of viewing animals in relation to universe - Revolutionize consciousness

116-117 - Ask: Much allegory & writing. Is Lit's only measure its beauty?

132 - Ask: Vignette of the Vegetoid in Fafiz's kitchen

175 - What do chapter headings have to do w/ content of chapters? - 'Opposites' - Bitter, Rainer

254-6: Ask - Score of Bob & L. Chinese man

TAKE SLOTT STEEPLY
 Pythagoras - sec
 Ravi Turi - int
 of #s.

PIERCES novel
 into movement -
 Various persons
 come on stage, speak
 their
 pieces,
 go.

DON DE LILLO'S
 RAINER'S STAR

"Mr. DeLillo's latest and best meditation on the excesses of contemporary thought... Neither outline nor message begins to intimate the possibility of the dazzling capacity to make funhouse mazes of the most elaborate passages of scientific theory... Nor the lyric poetry that Mr. DeLillo seems to write as easily as breathing." - Christopher Lehmann-Haupt, *The New York Times*

"Prodigious, accomplished, undoubtedly brilliant." - *13 - Explanatory Lessons Project Team - etc*
 - Joe David Bellamy, *Chicago Daily News*

"DeLillo's amazing skill with the language lets him move from satiric renderings of intellectual jargon to the lyrical flow of interior monologues. He has a chillingly persuasive view of who we are in the Twentieth Century and where we might be going."
 - Bruce Allen, *Chicago Tribune Book World*

"Brilliant... *Rainer's Star* (1976) plays with science and science fiction. ... The wit, elegance, and economy of Don DeLillo's art are equal to the bitter clarity of his perceptions."
 - Diane Johnson, in *Terrorists and Novelists*

"Eerie and intriguing... funny as well as instructive... DeLillo's aim is to show how the codification of phenomena as practiced by scientists leads to absurdity and madness."
 - Paul Gray, *Time*

"Hilariously funny... Yet, as is evident in so much modern comic fiction, humor and terror are close to one another. And though DeLillo writes about a not-too-futuristic society, he is looking at those realities that daily surround us."
 - John O'Brien, *Chicago Sun-Times*

Ch. 1 Substratum
 Ch. 2 Flux
 Ch. 3 Shape
 Ch. 4 Expansion
 Ch. 5 Prediction
 Ch. 6 Contradiction
 Ch. 7 Rejection
 Ch. 8 Surrender

Ch. 9 *Structure*
 Ch. 10 *Structure*
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 Ch. 43 *Structure*
 Ch. 44 *Structure*
 Ch. 45 *Structure*
 Ch. 46 *Structure*
 Ch. 47 *Structure*
 Ch. 48 *Structure*
 Ch. 49 *Structure*
 Ch. 50 *Structure*

Ask - You want a structuralist read this?

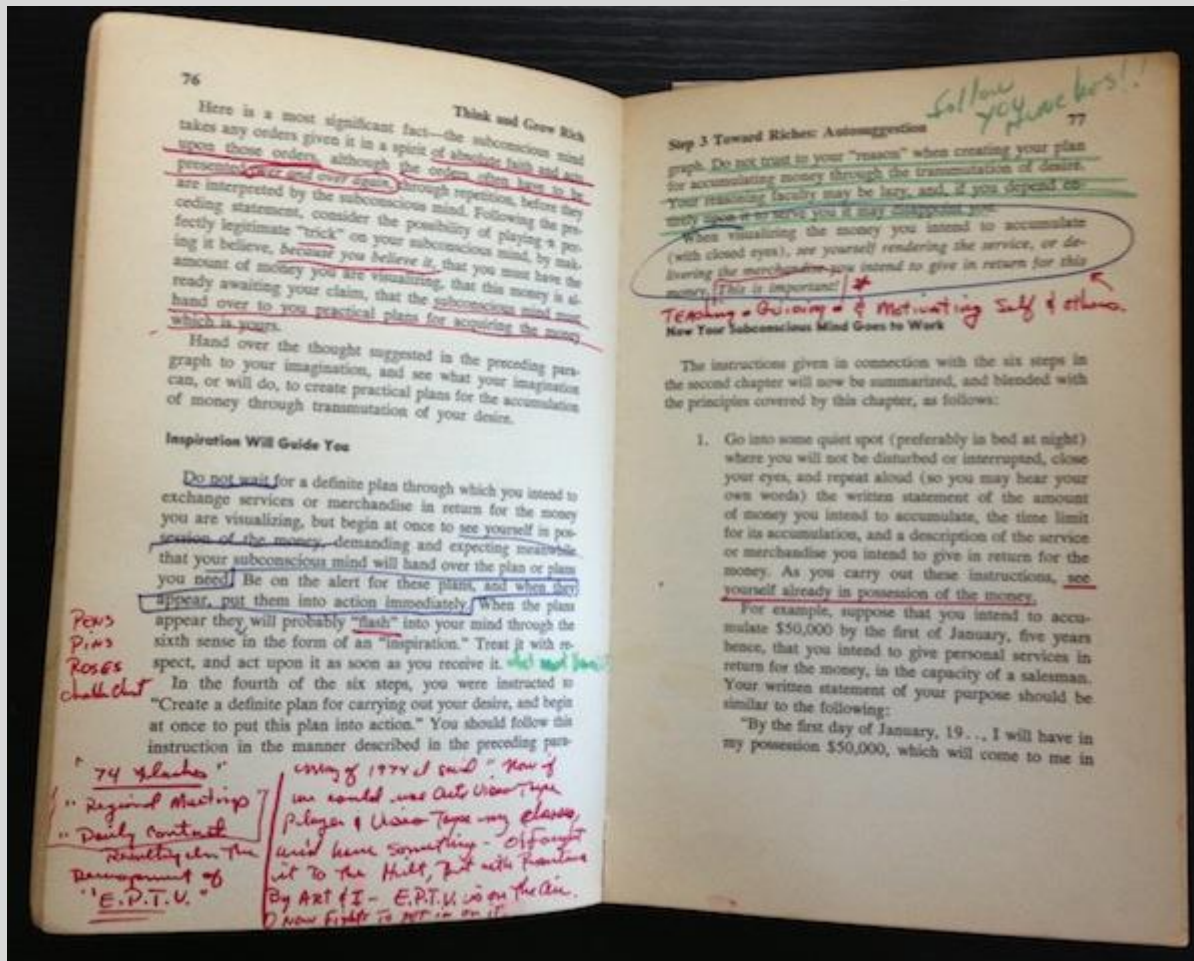
Book Set
 100 Years of
 Froje's Foundation
 of Math - 1977
 & 100 years after
 birth of Einstein
 1979 → 1979

177-178
 SHD

Read Incomplete Ed
 on Structuralism

Excessive Writing/Notation

Excessive Writing and Highlighting

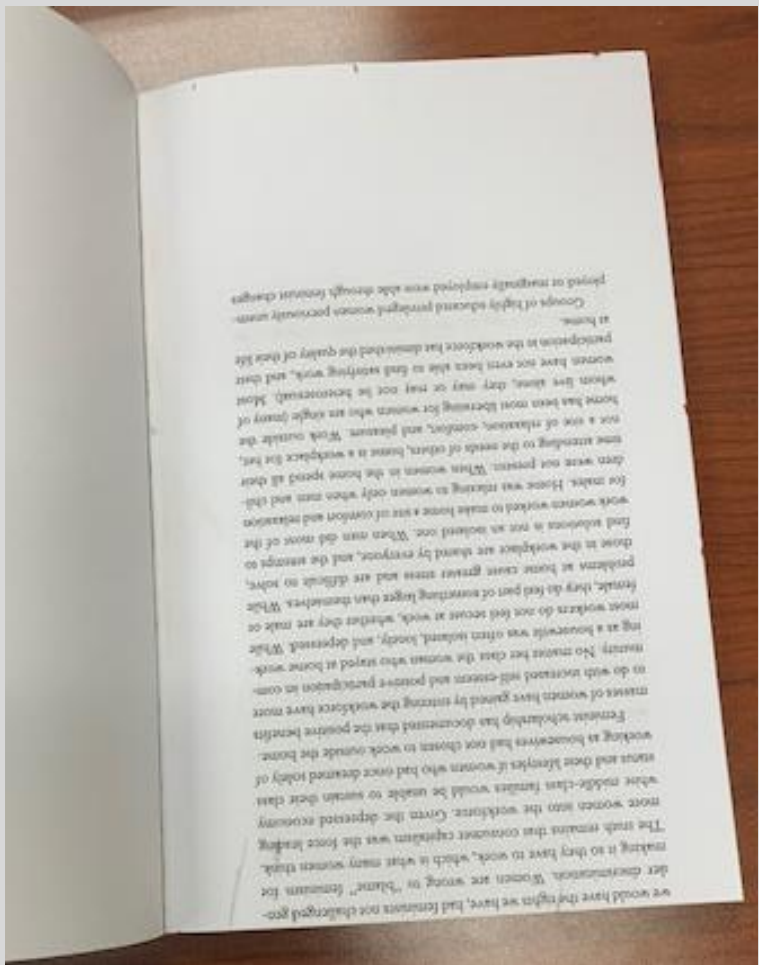
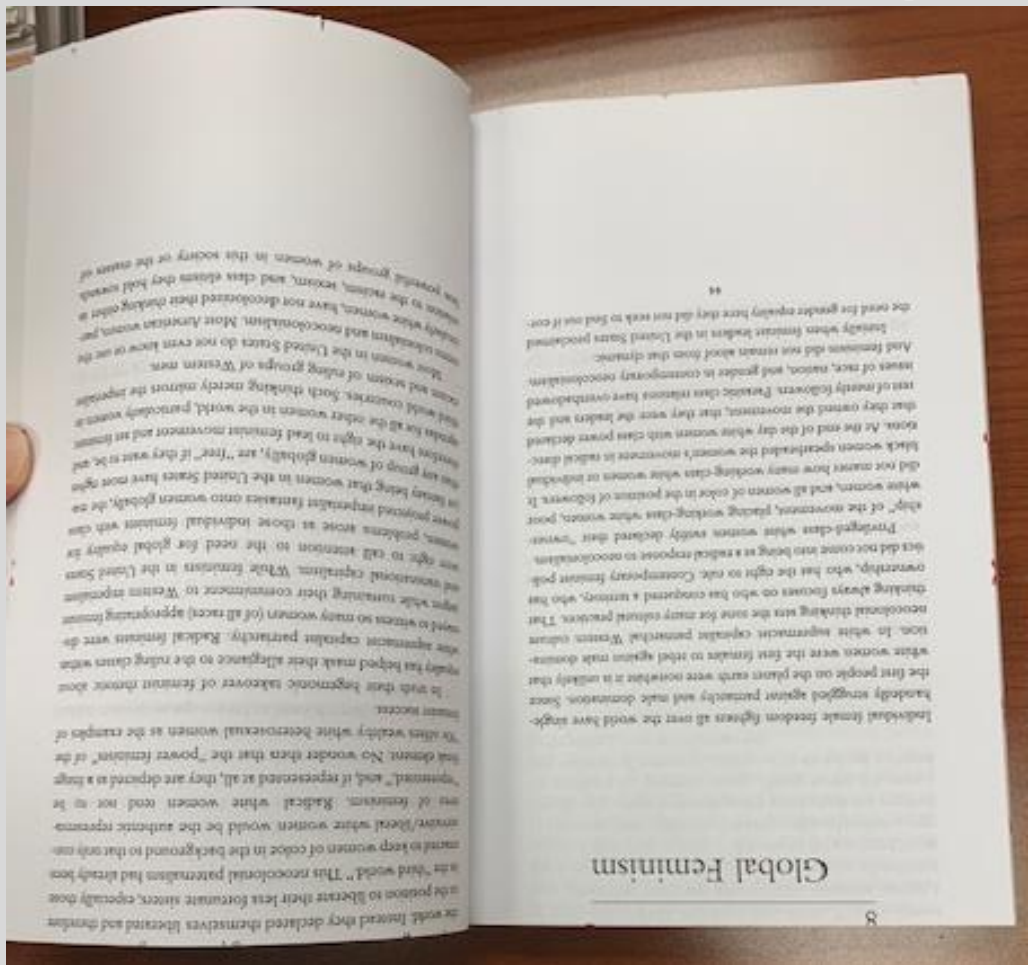


Excessive Writing/Notation

Misprints



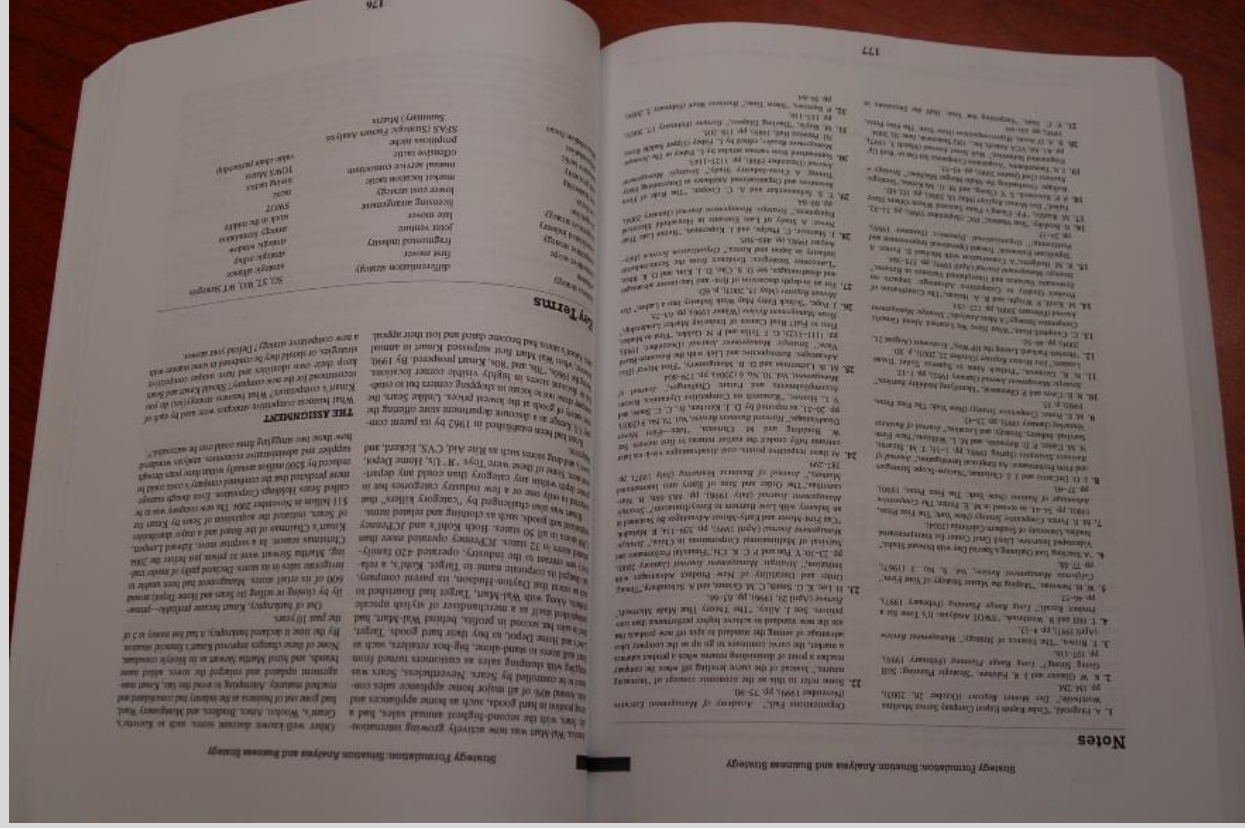
Misprints



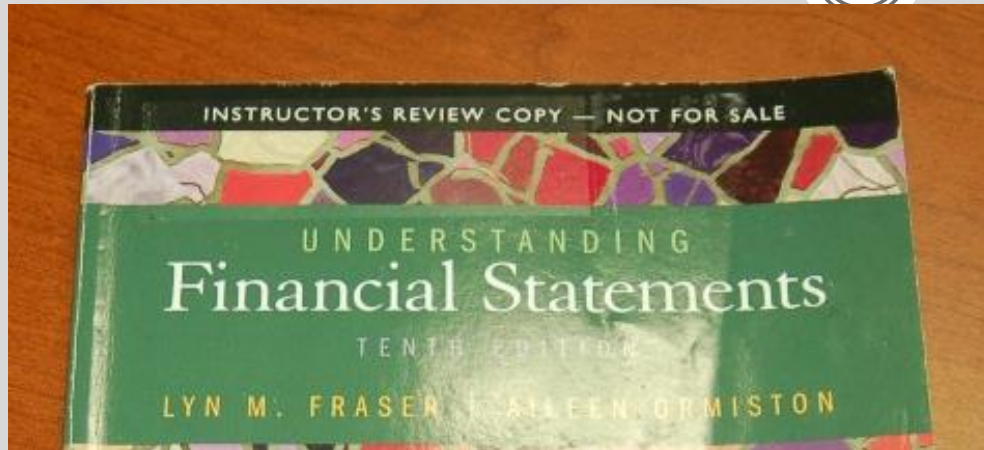
Misprints



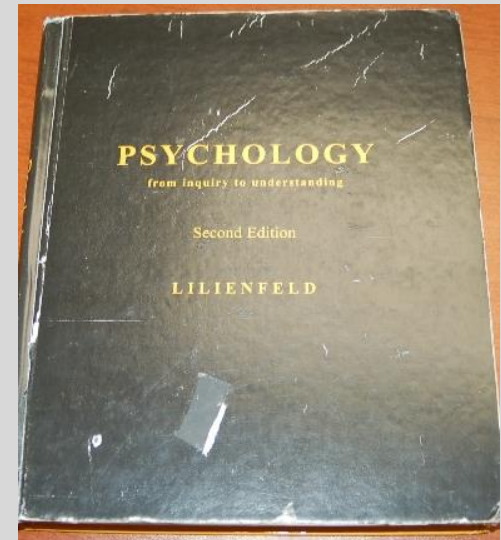
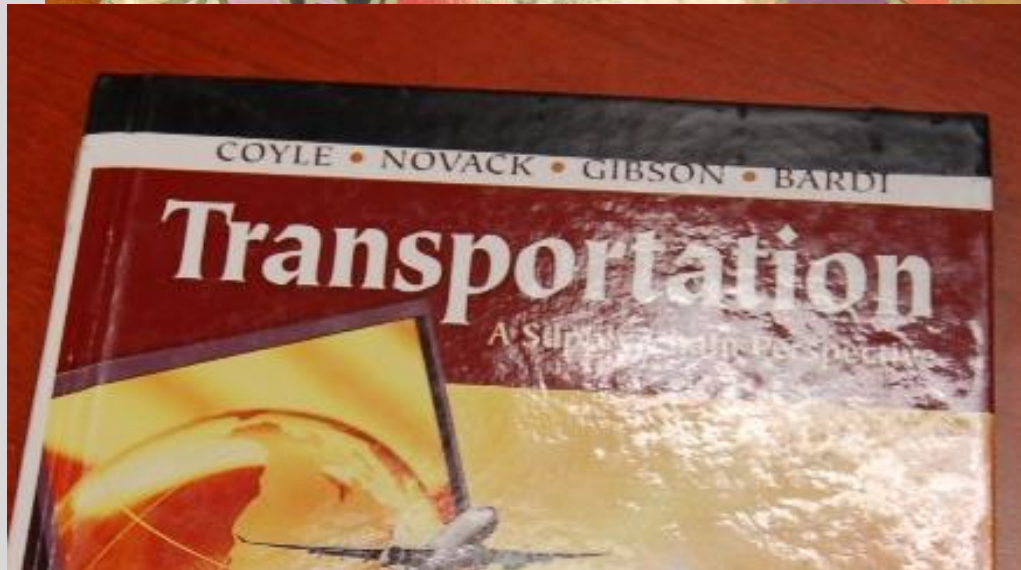
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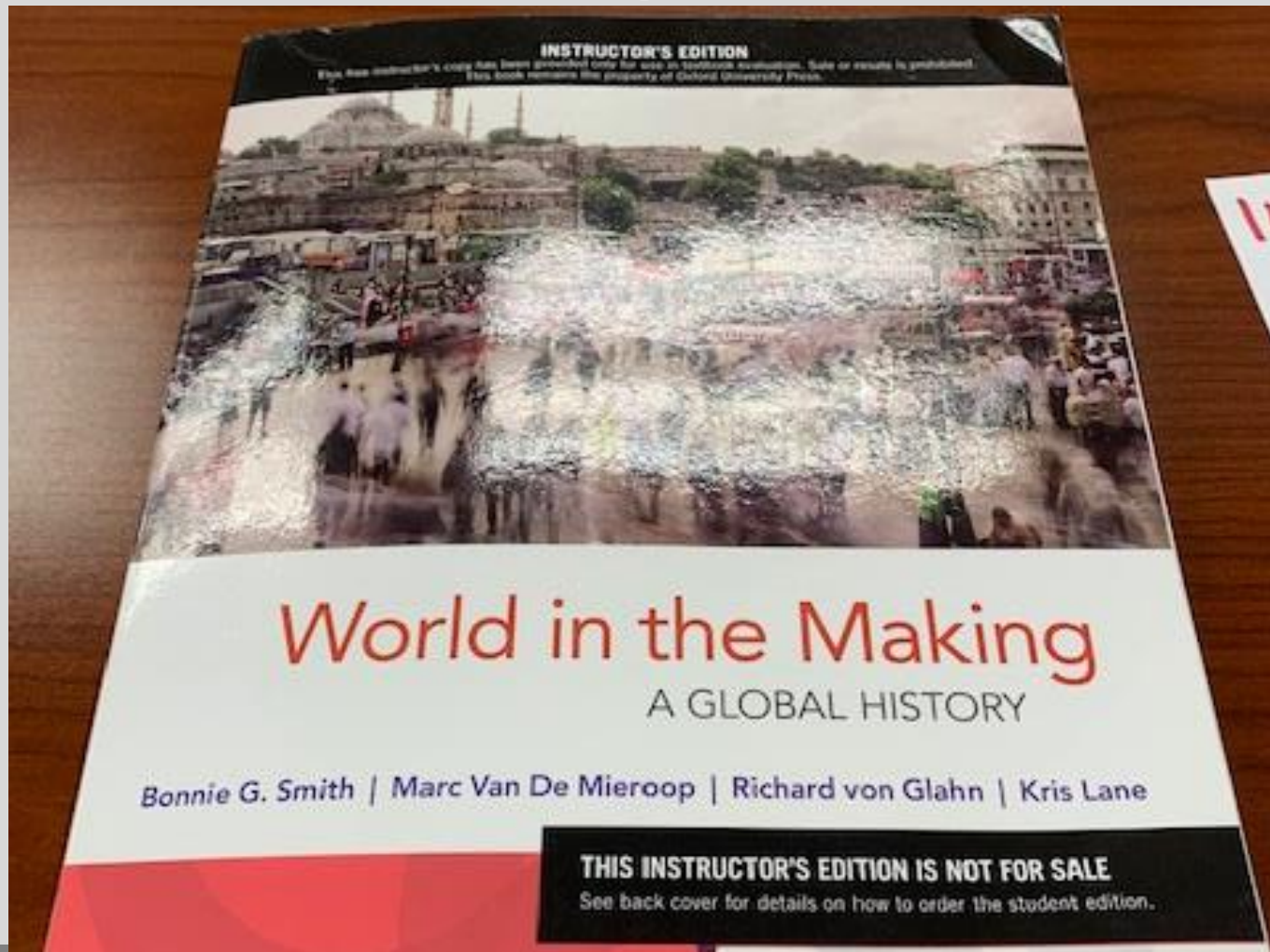
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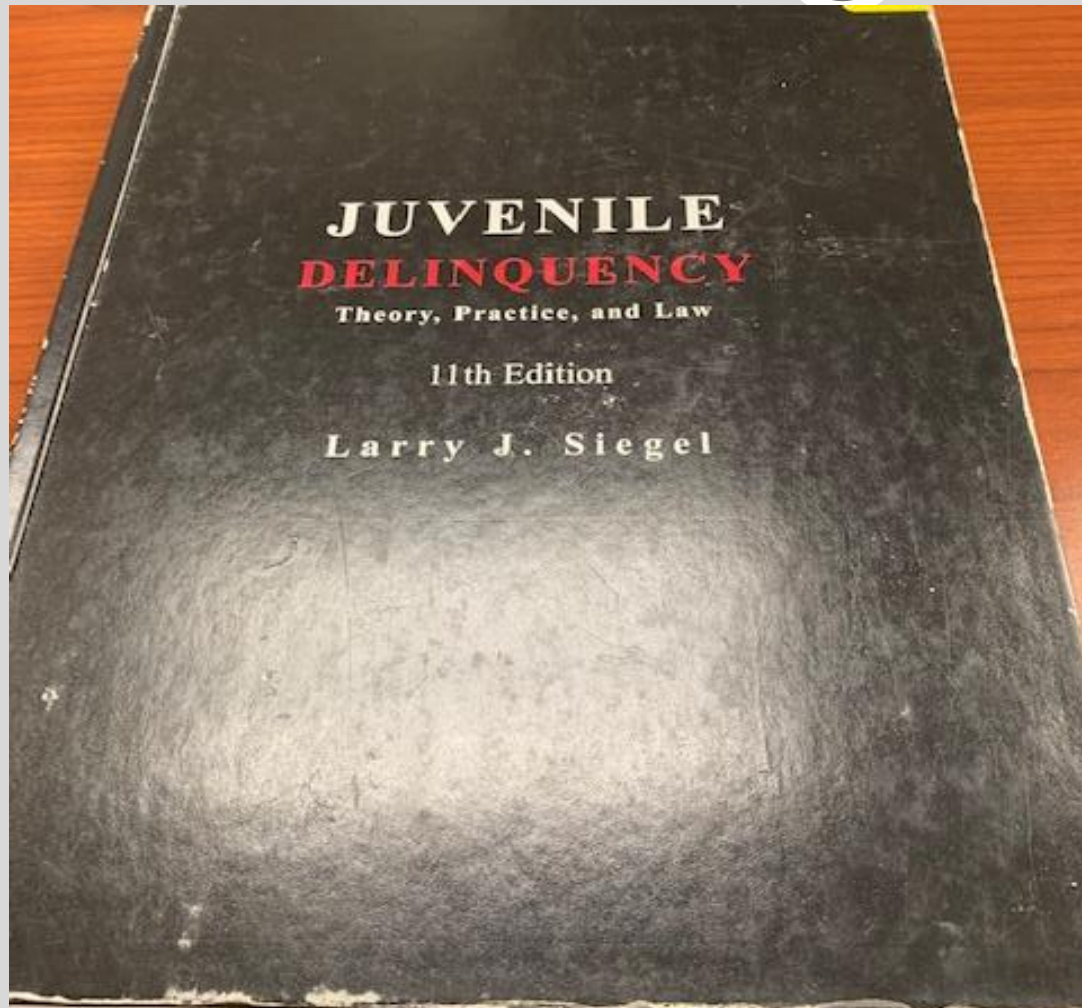
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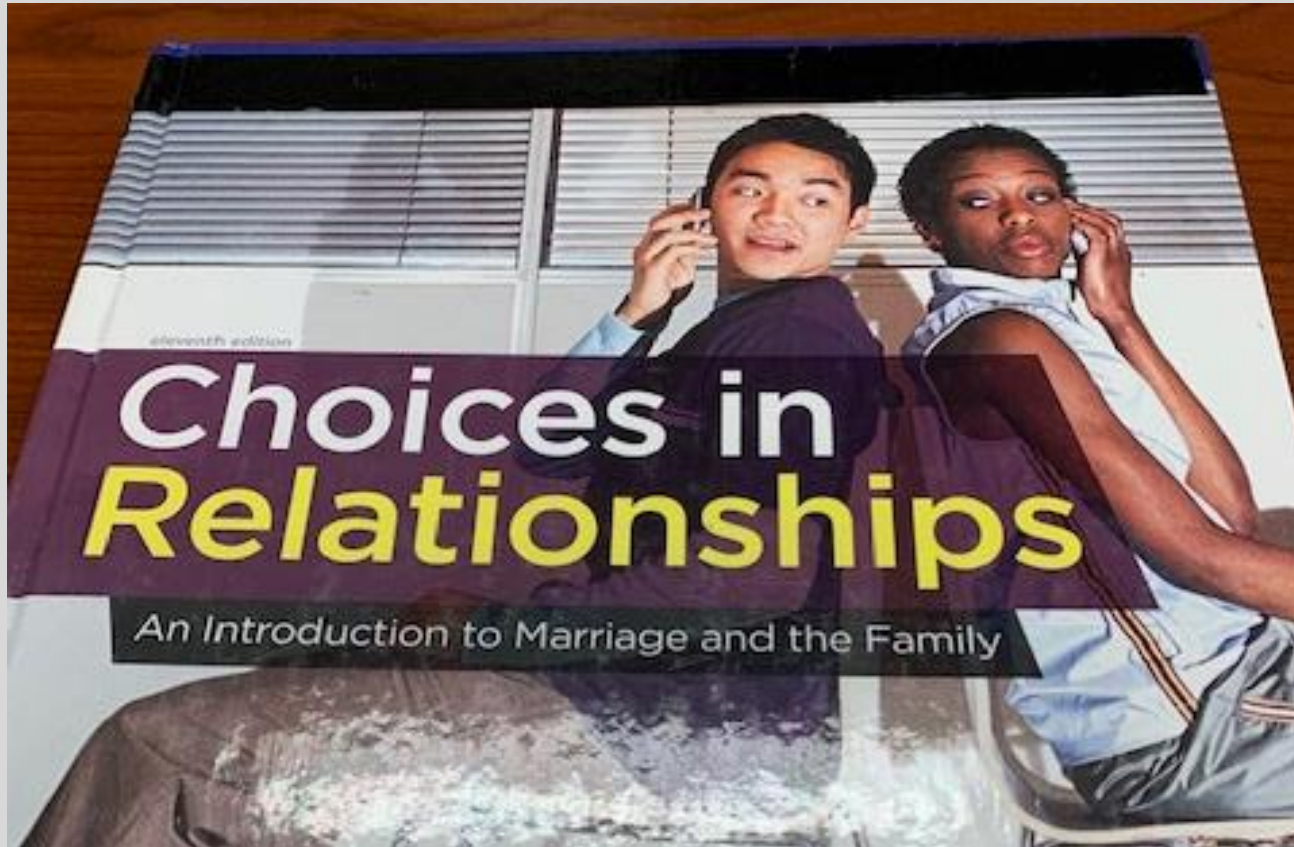


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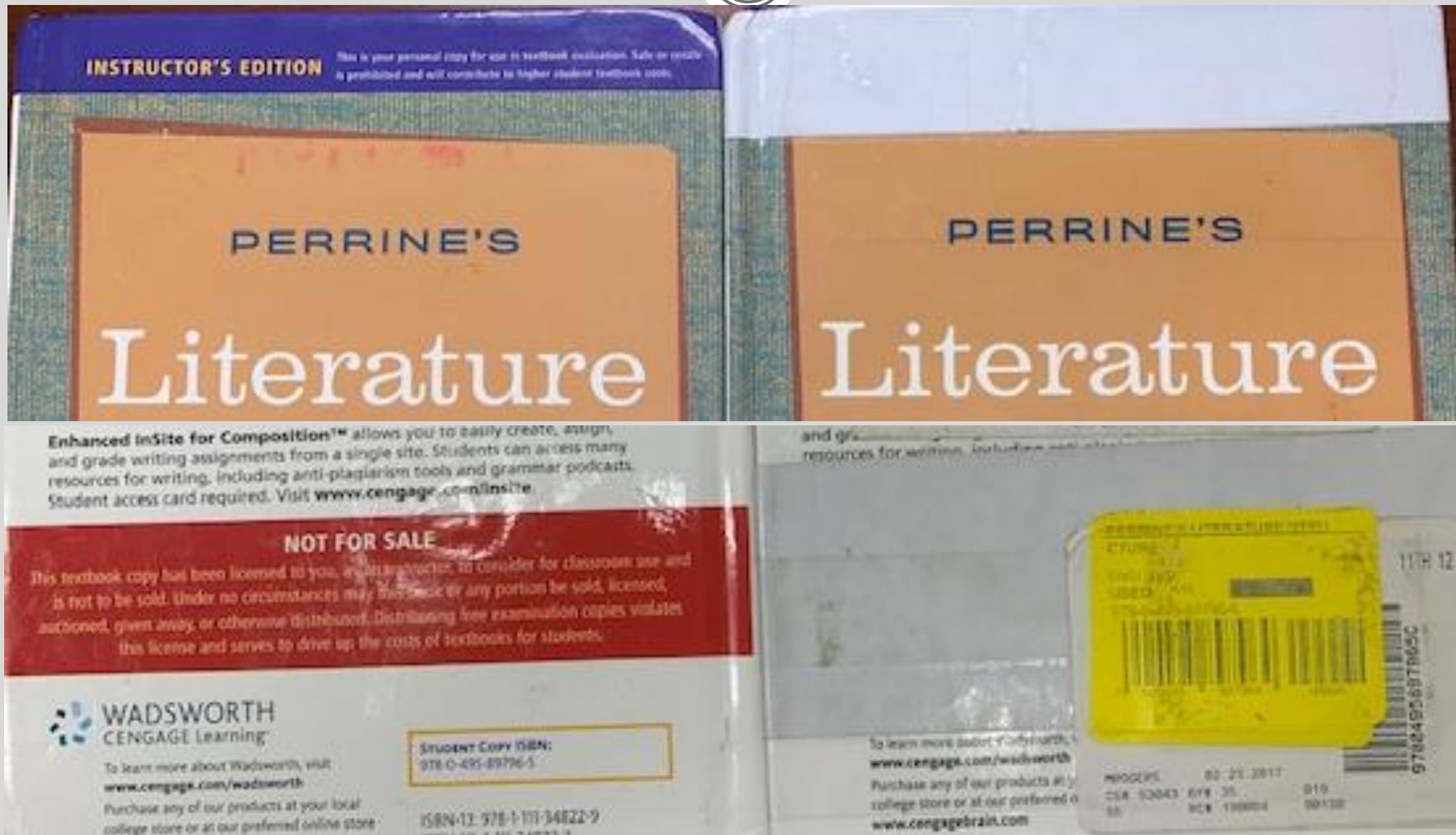
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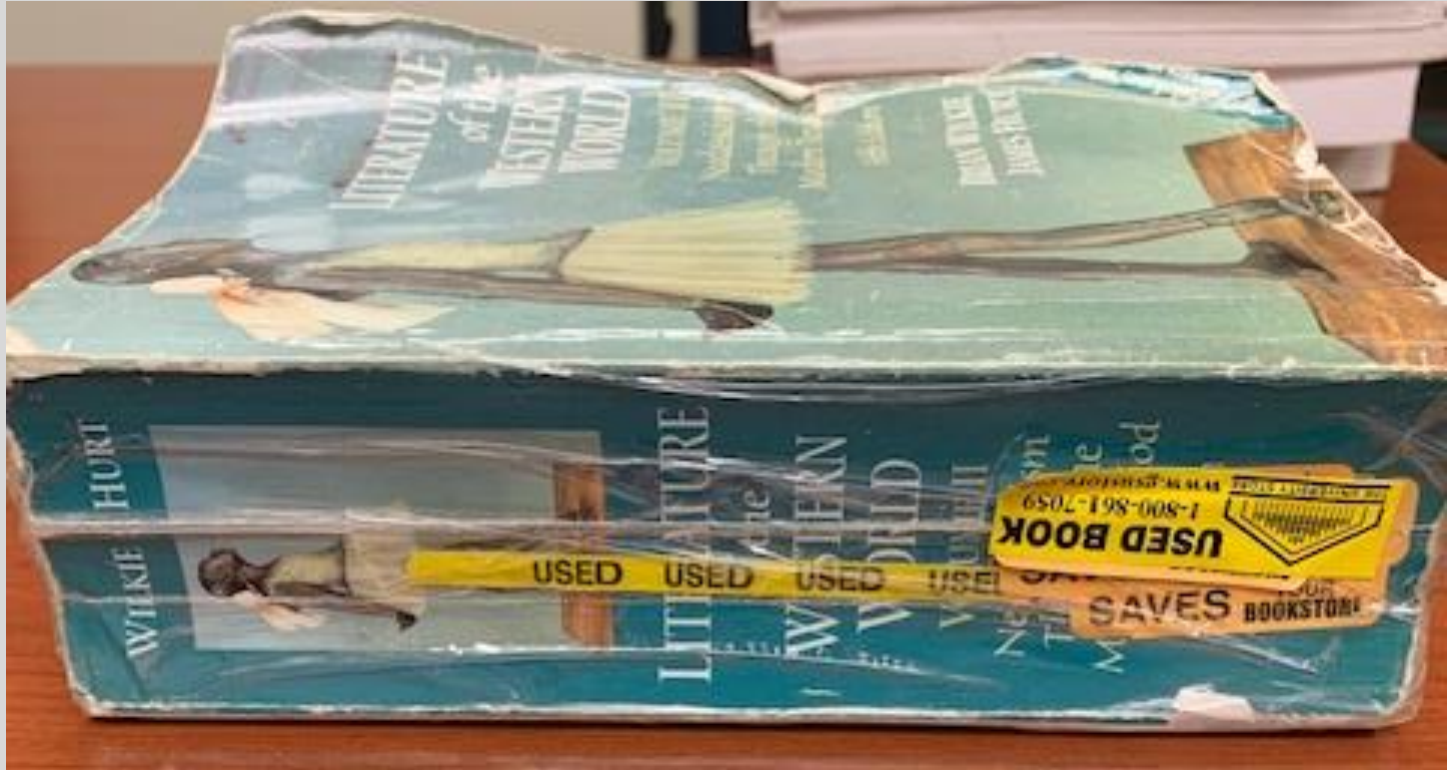
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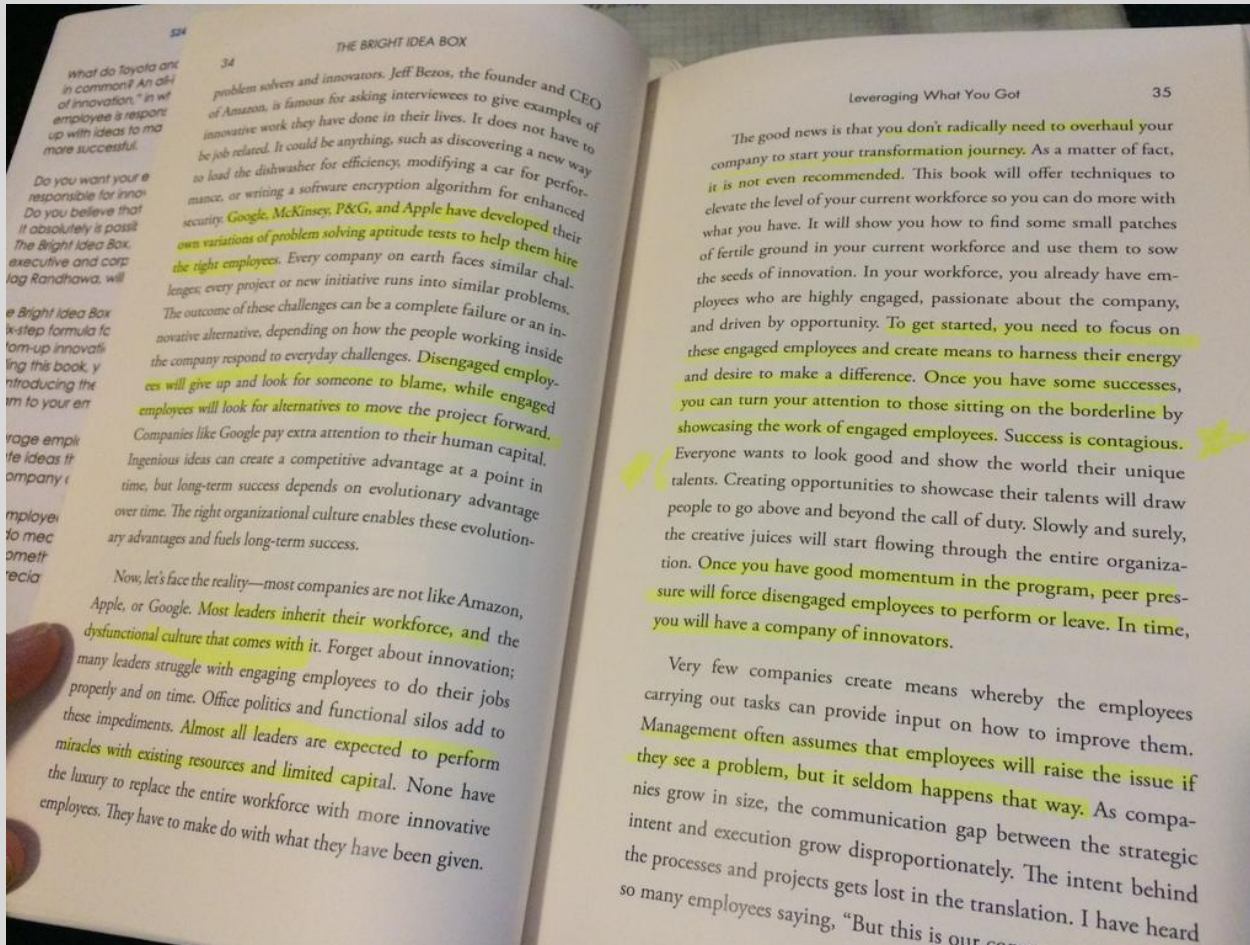


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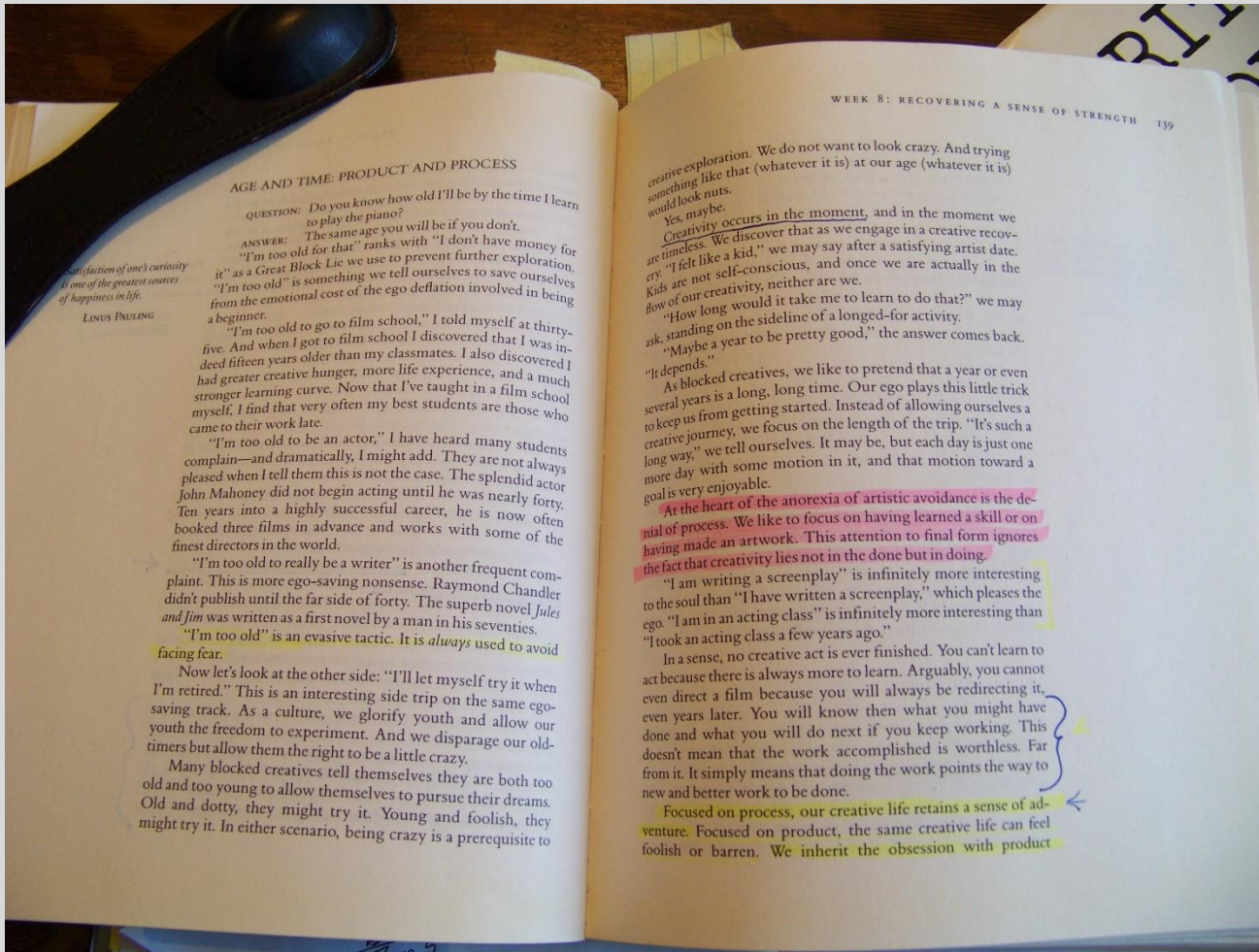
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Satisfaction of one's curiosity
is one of the greatest sources
of happiness in life.

LINUS PAULING

AGE AND TIME: PRODUCT AND PROCESS

QUESTION: Do you know how old I'll be by the time I learn to play the piano?

ANSWER: The same age you will be if you don't.

"I'm too old for that" ranks with "I don't have money for it" as a Great Block Lie we use to prevent further exploration. "I'm too old" is something we tell ourselves to save ourselves from the emotional cost of the ego deflation involved in being a beginner.

"I'm too old to go to film school," I told myself at thirty-five. And when I got to film school I discovered that I was indeed fifteen years older than my classmates. I also discovered I had greater creative hunger, more life experience, and a much stronger learning curve. Now that I've taught in a film school myself, I find that very often my best students are those who came to their work late.

"I'm too old to be an actor," I have heard many students complain—and dramatically, I might add. They are not always pleased when I tell them this is not the case. The splendid actor John Mahoney did not begin acting until he was nearly forty. Ten years into a highly successful career, he is now often booked three films in advance and works with some of the finest directors in the world.

"I'm too old to really be a writer" is another frequent complaint. This is more ego-saving nonsense. Raymond Chandler didn't publish until the far side of forty. The superb novel *Jules and Jim* was written as a first novel by a man in his seventies.

"I'm too old" is an evasive tactic. It is *always* used to avoid facing fear.

Now let's look at the other side: "I'll let myself try it when I'm retired." This is an interesting side trip on the same ego-saving track. As a culture, we glorify youth and allow our youth the freedom to experiment. And we disparage our old-timers but allow them the right to be a little crazy.

Many blocked creatives tell themselves they are both too old and too young to allow themselves to pursue their dreams. Old and doty, they might try it. Young and foolish, they might try it. In either scenario, being crazy is a prerequisite to

creative exploration. We do not want to look crazy. And trying something like that (whatever it is) at our age (whatever it is) would look nuts.

Yes, maybe.

Creativity occurs in the moment, and in the moment we are timeless. We discover that as we engage in a creative recovery: "I felt like a kid," we may say after a satisfying artist date. Kids are not self-conscious, and once we are actually in the flow of our creativity, neither are we.

"How long would it take me to learn to do that?" we may ask, standing on the sideline of a longed-for activity.

"Maybe a year to be pretty good," the answer comes back.

"It depends."

As blocked creatives, we like to pretend that a year or even several years is a long, long time. Our ego plays this little trick to keep us from getting started. Instead of allowing ourselves a creative journey, we focus on the length of the trip. "It's such a long way," we tell ourselves. It may be, but each day is just one more day with some motion in it, and that motion toward a goal is very enjoyable.

At the heart of the anorexia of artistic avoidance is the denial of process. We like to focus on having learned a skill or on having made an artwork. This attention to final form ignores the fact that creativity lies not in the done but in doing.

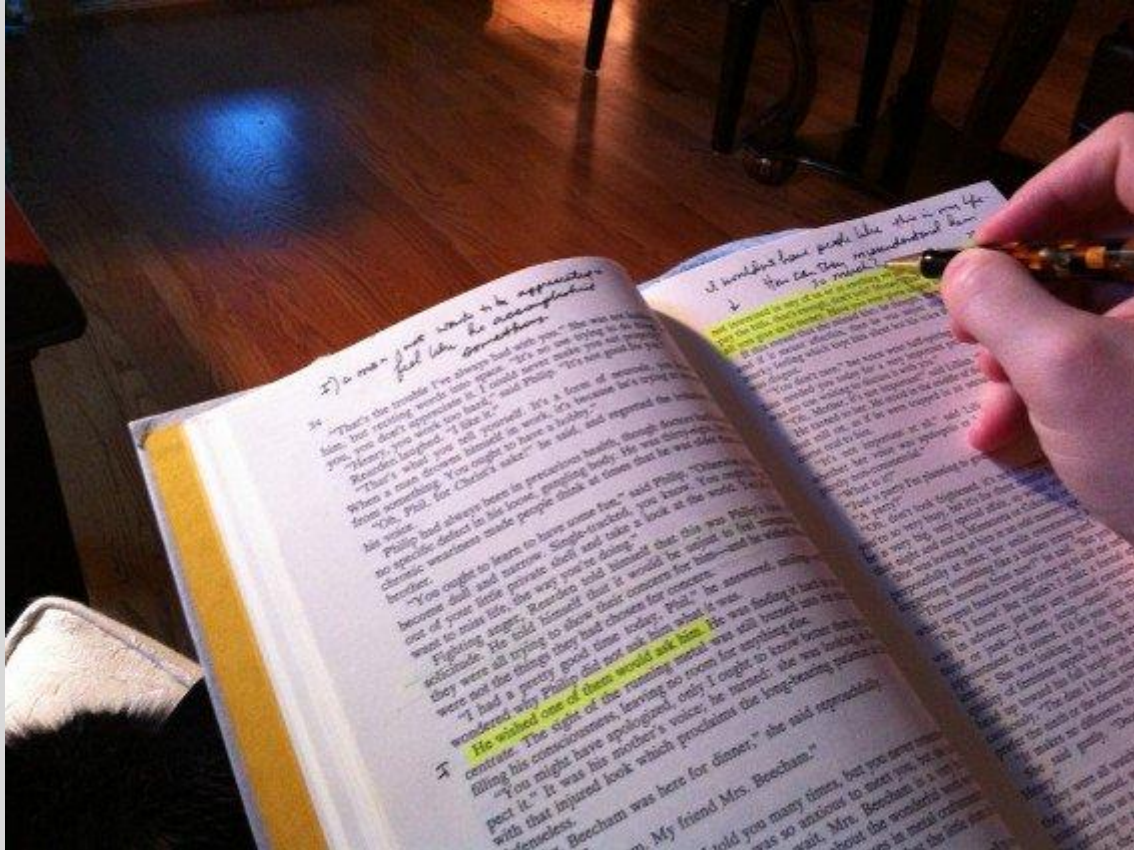
"I am writing a screenplay" is infinitely more interesting to the soul than "I have written a screenplay," which pleases the ego. "I am in an acting class" is infinitely more interesting than "I took an acting class a few years ago."

In a sense, no creative act is ever finished. You can't learn to act because there is always more to learn. Arguably, you cannot even direct a film because you will always be redirecting it, even years later. You will know then what you might have done and what you will do next if you keep working. This doesn't mean that the work accomplished is worthless. Far from it. It simply means that doing the work points the way to new and better work to be done.

Focused on process, our creative life retains a sense of adventure. Focused on product, the same creative life can feel foolish or barren. We inherit the obsession with product

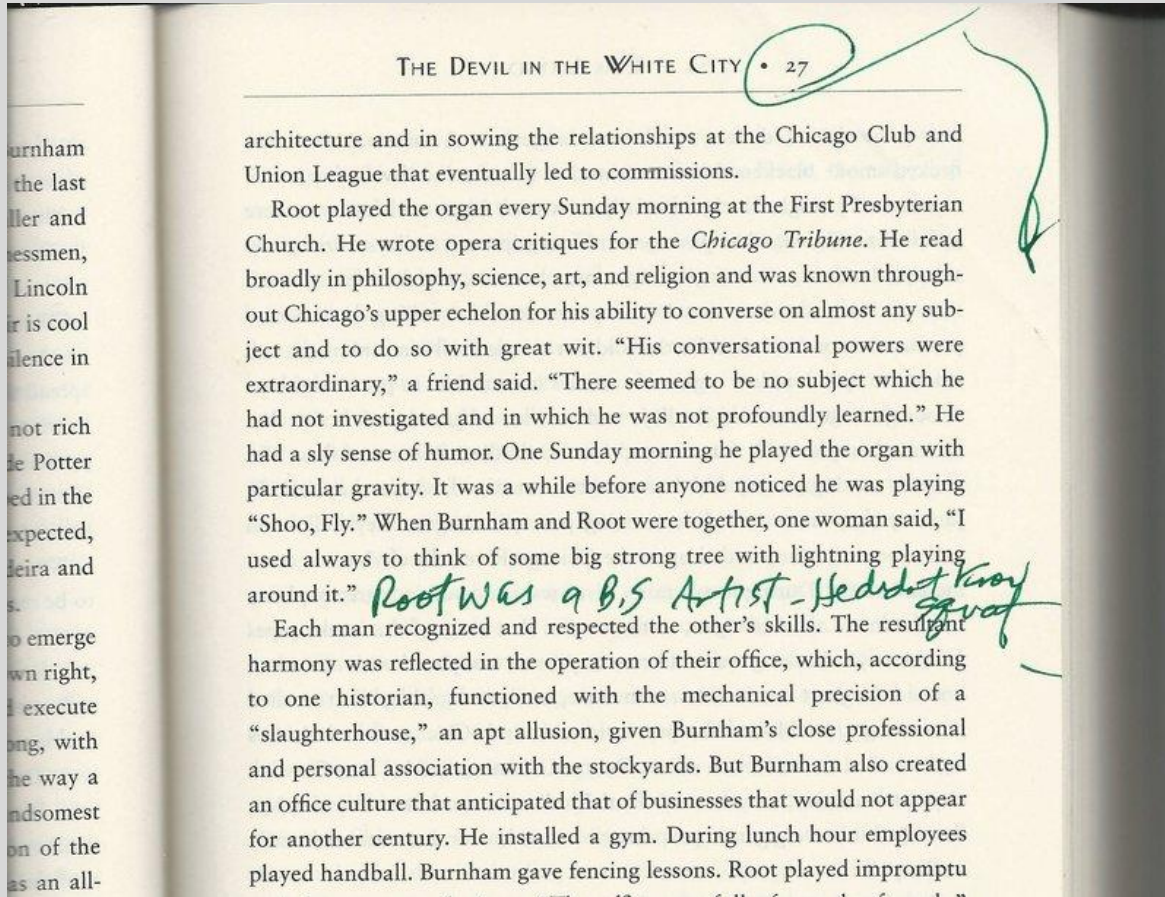
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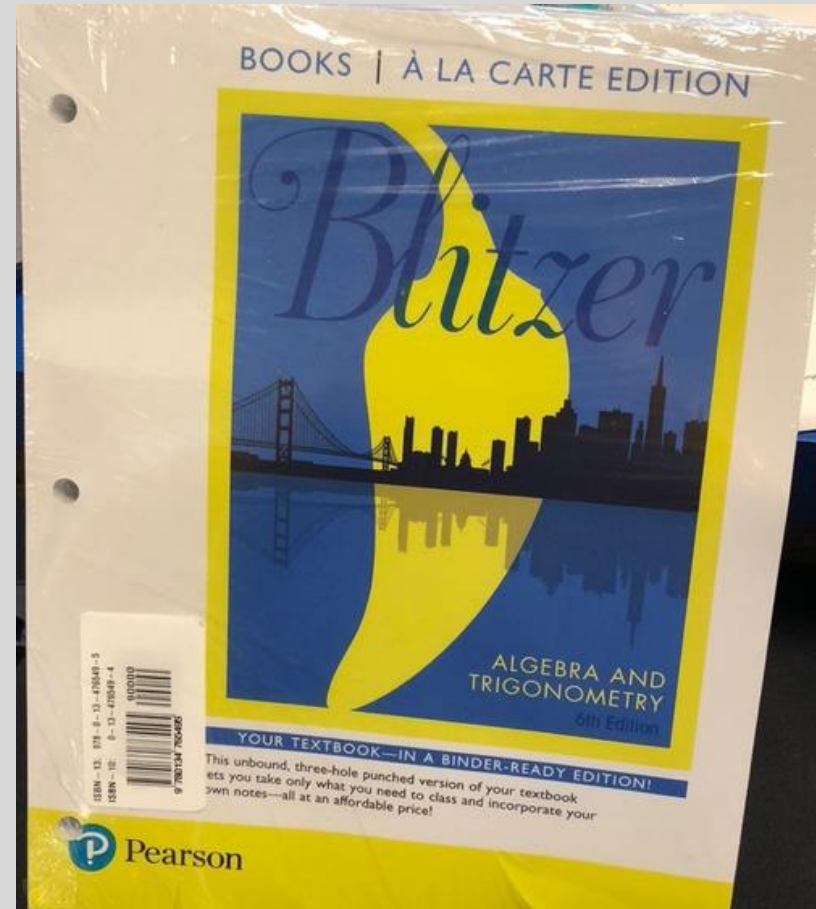
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