

BOOK CONDITION GUIDE

Book Condition Guide



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

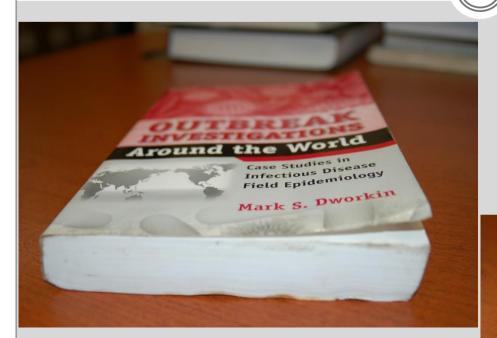
Wholesale Buyback Assessing Book Condition

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.

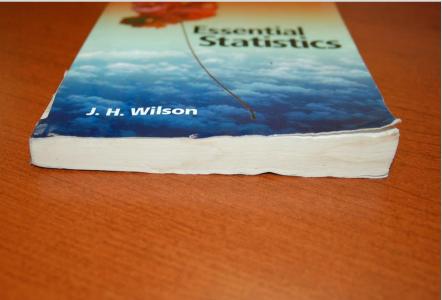
(THE WHOLESALERS DO NOT PURCHASE DAMAGED BOOKS AS THEY CANNOT SELL A BOOK IN DAMAGED CONDITION.)

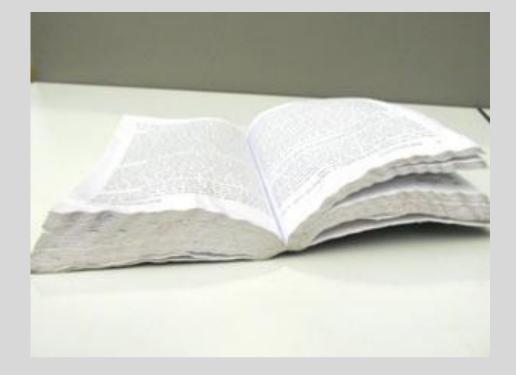
IF YOU SEND A DAMAGED BOOK TO THE WHOLESALERS, IT IS VERY LIKELY THAT YOU WILL NOT GET THAT BOOK BACK NOR WILL YOU RECEIVE ANY FUNDS FROM THE WHOLESALERS FOR THAT BOOK.

Water 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.**

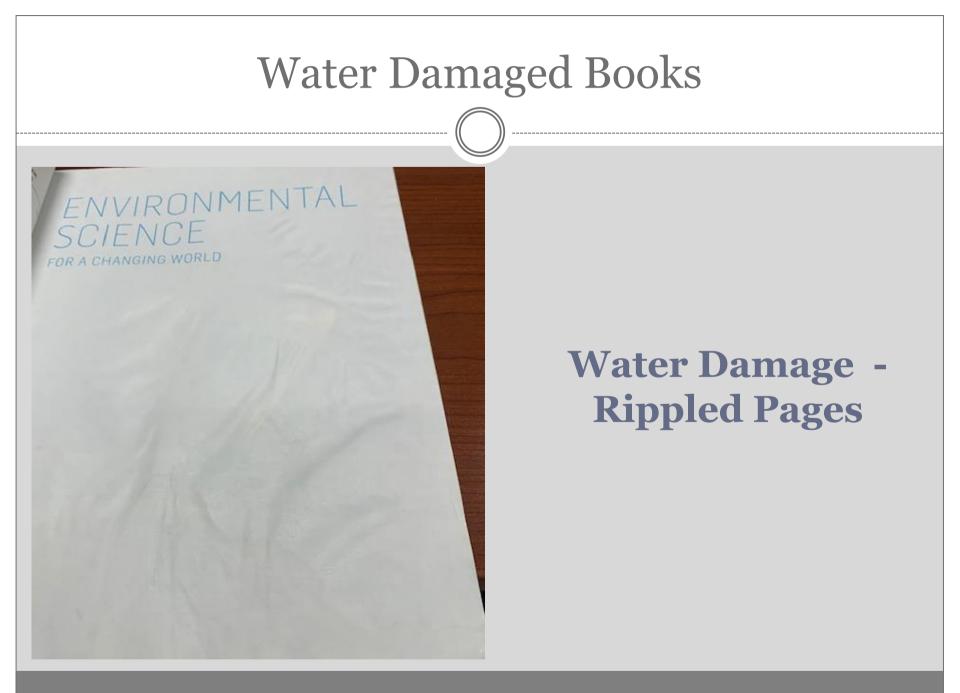


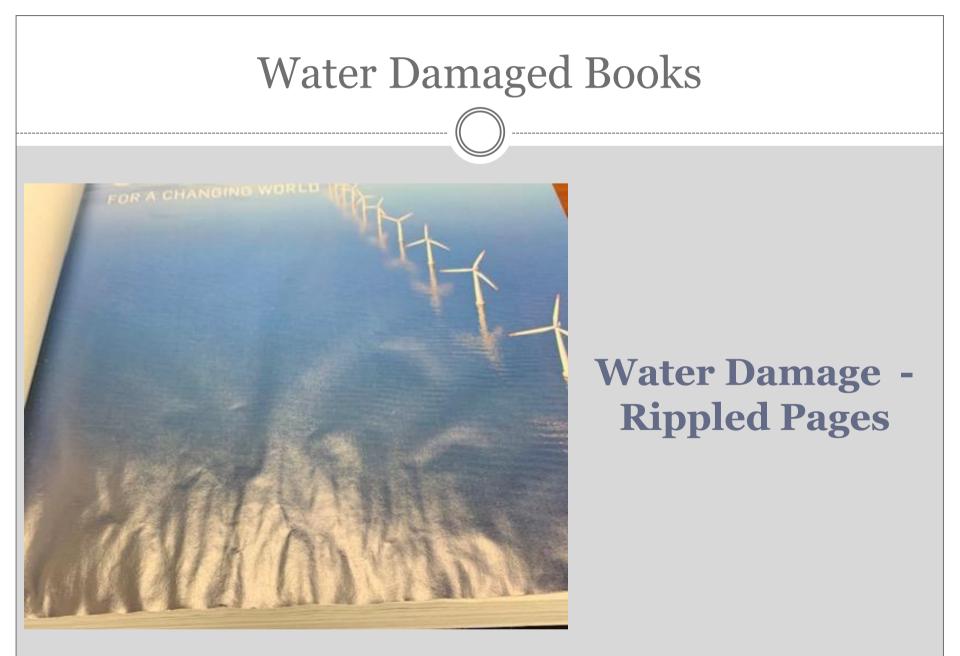
Do you notice the wavy, rippled effect on the pages? We cannot accept water damaged books as they have no value due to the fact that they WILL eventually grow mold and mildew.

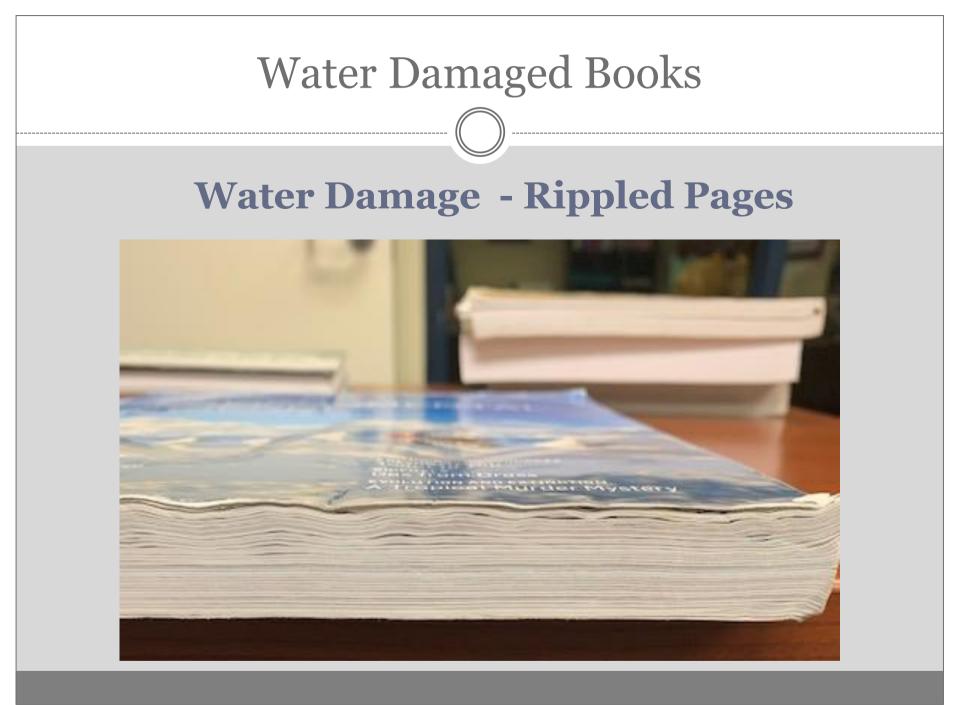


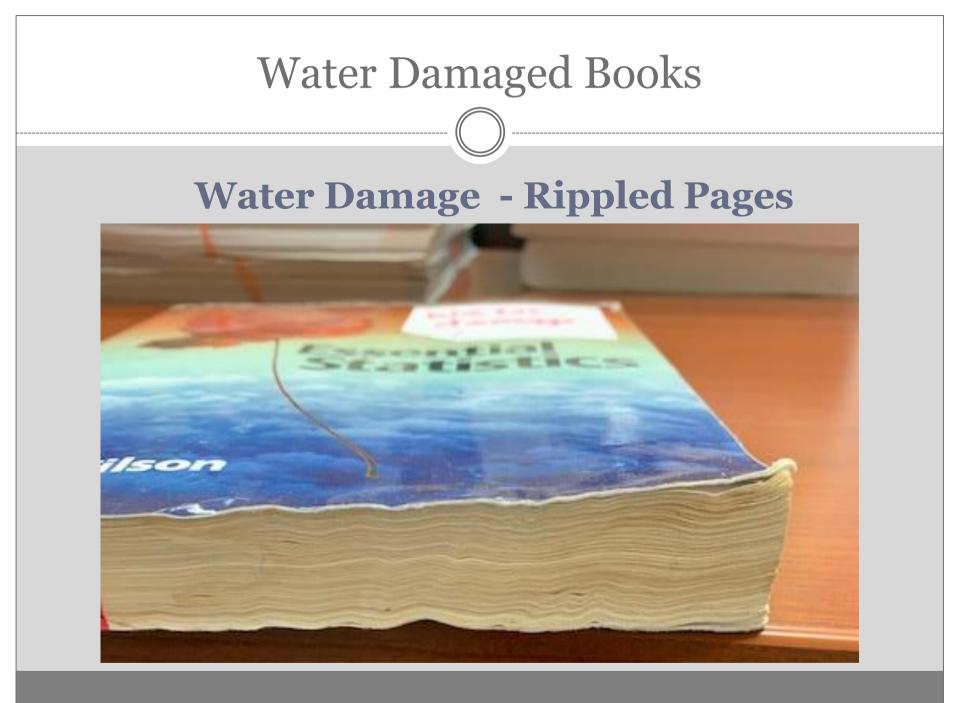


Water Damage -Rippled Pages









Water Damage - Rippled Pages



Water Damage - Rippled Pages

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[The jury now gives its verdict of guilty, benalty of death I

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Socrates; Shall we make astronomy the hext study? What do you say? Glaucon: Certainly. A working knowledge of the

seasons, months, and years is peneficial to everyone. to commanders as woll as to farmers and sallors.

Socrates: You make me smile, Glaucon, You are so arraid that the public will accuse you of ommoniting unprofitable studies

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Do you remember the morning train that took us for the first time to Ponty-Ville, the teachers' training college in Sebikotane? Fours-Ville is the countryside still green from the last rains, a celebration of youth right in the middle of nature, banjo music in dormitories transformed into dance floors, conversations held along the rows of geraniums or under the thick mango trees.

Modou Fall, the very moment you bowed before me, asking me to dance. I knew you were the one I was waiting for. Tall and athletically built, of course. Ofive-coloured skin due to your distant Moorish blood, no question. Virility and fineness of features harmoniously blended, once again, no question. But, above all, you knew how to be tender. You could fathom every

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Water Damage - Rippled Pages

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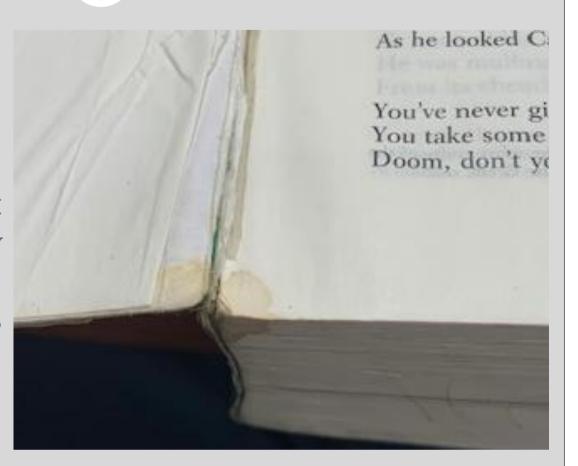
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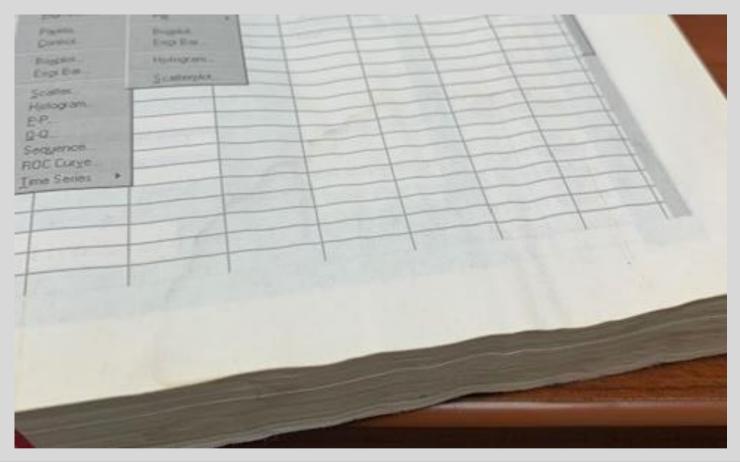
Water Damage -**Rippled Pages Even though this** water damage is **VERY SMALL and** does not affect the readability of this book, we cannot accept this as a rental return and wholesalers cannot buy this.

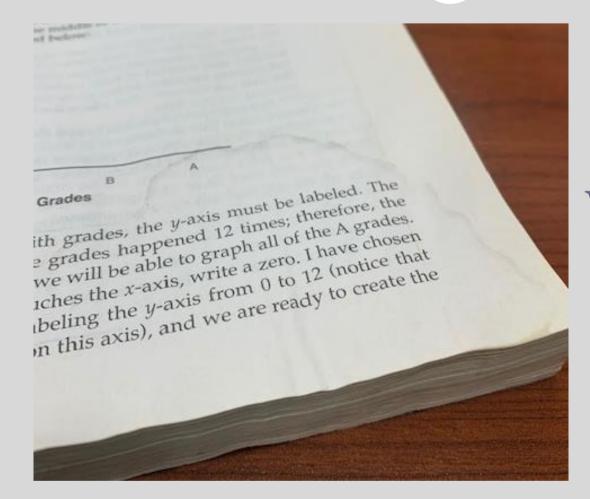


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Water Damage - Stains





Water Damage -Stains

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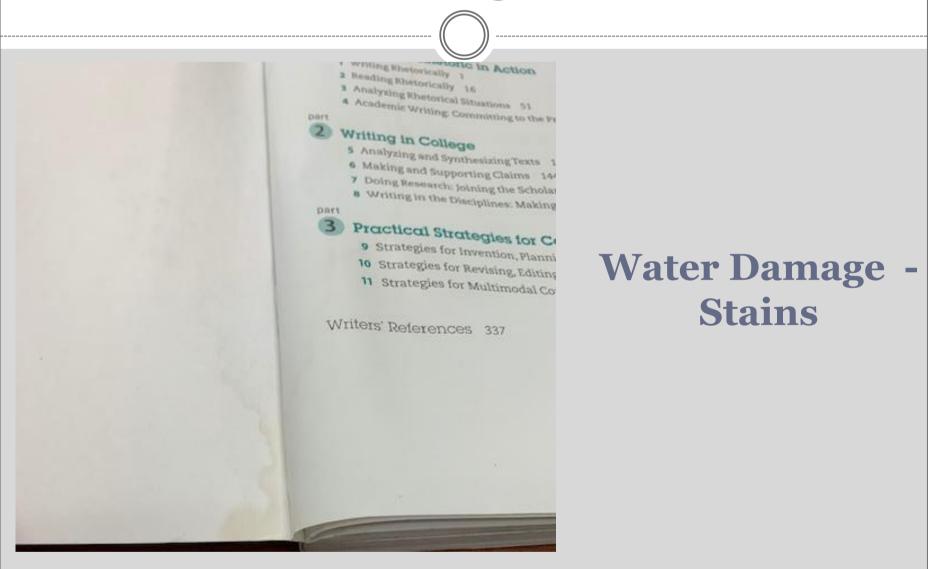
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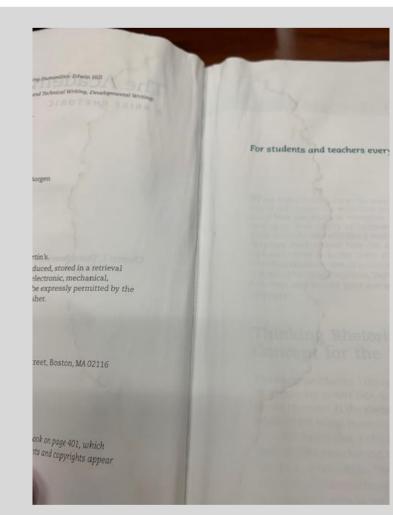
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Water Damage -Stains

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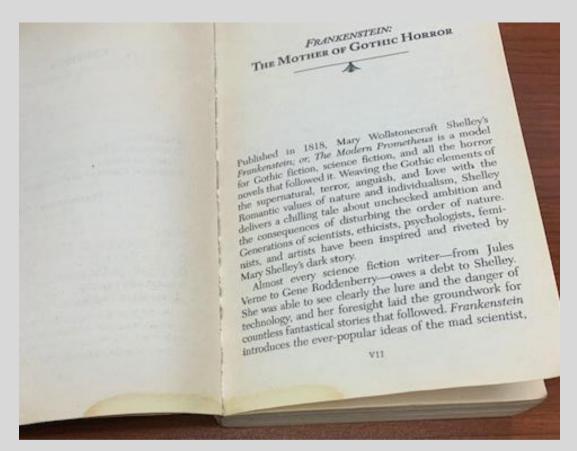
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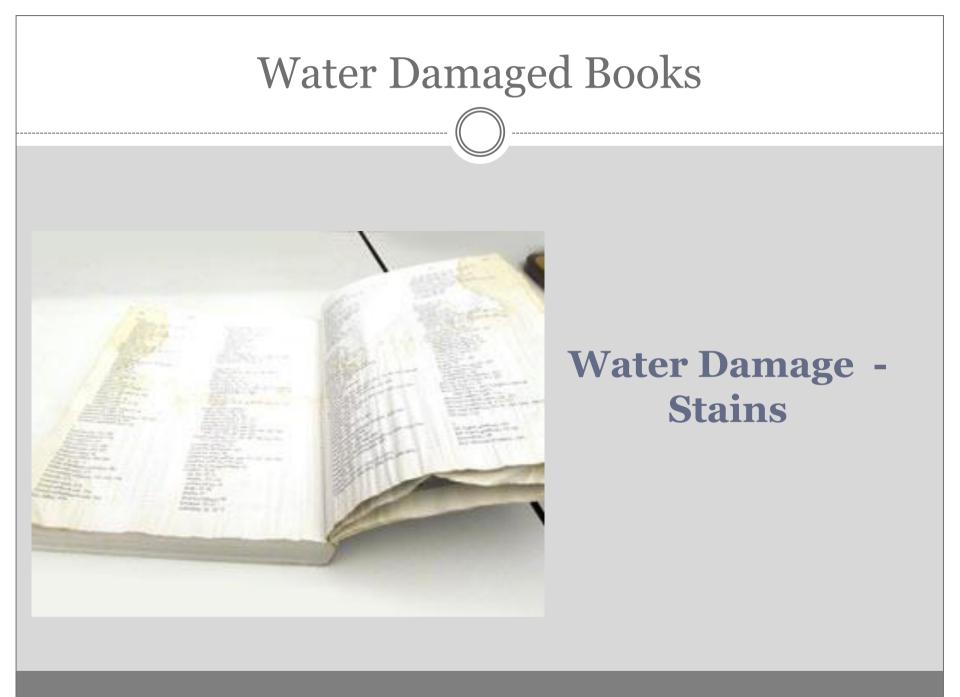
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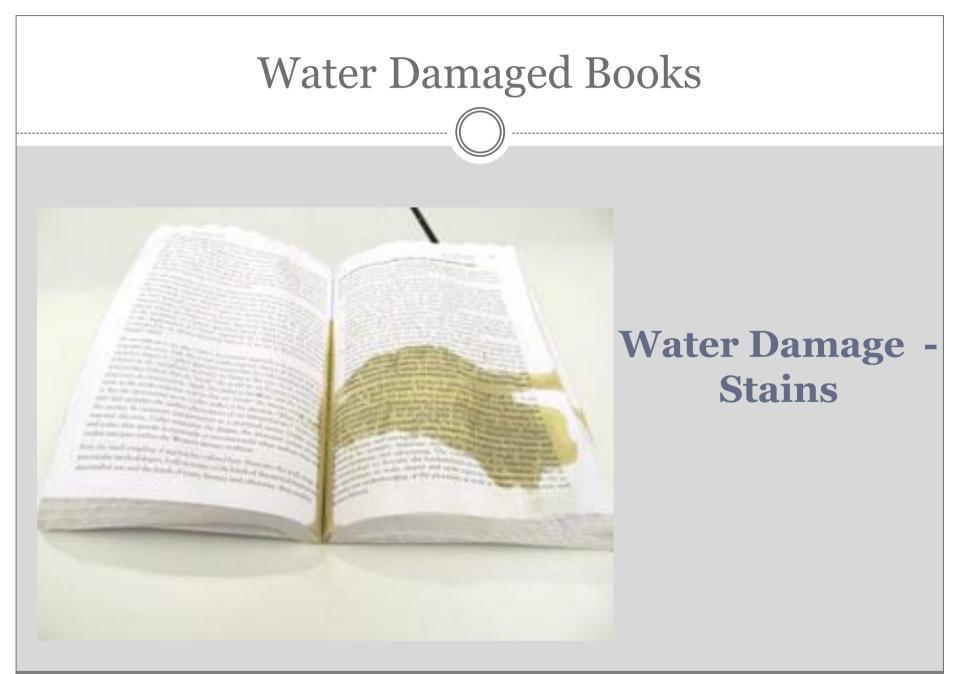
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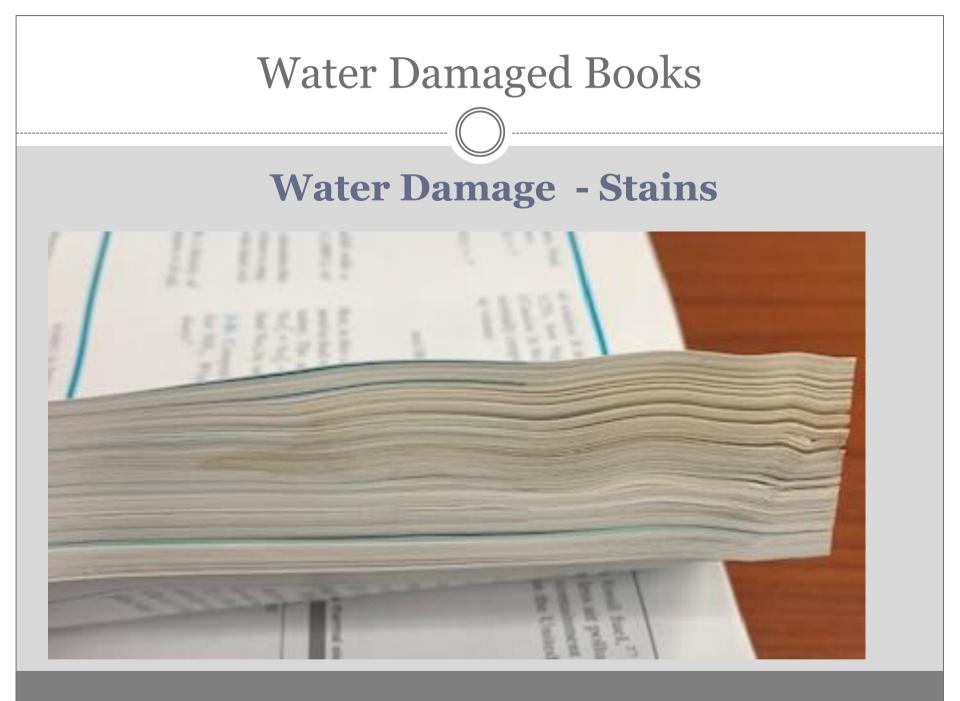


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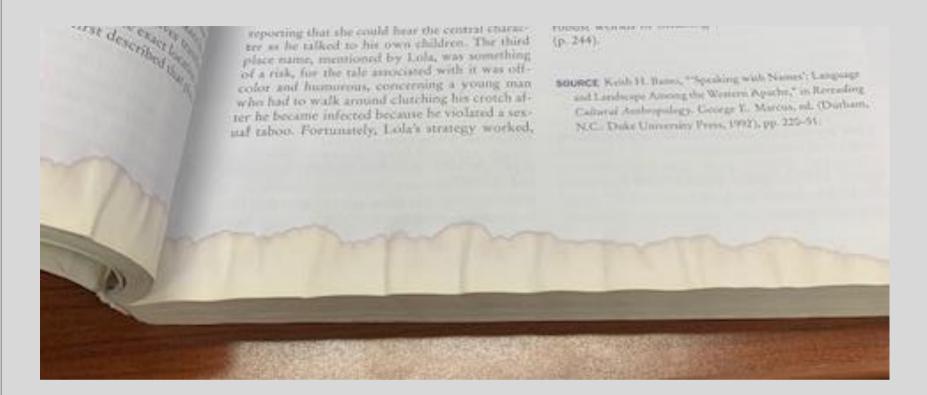






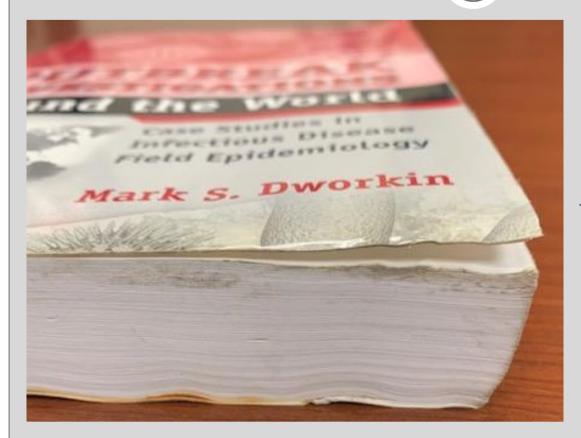


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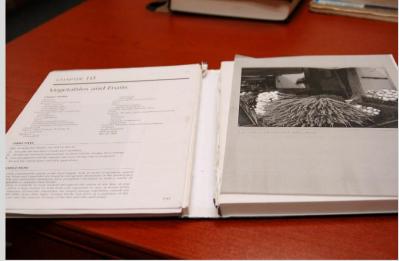


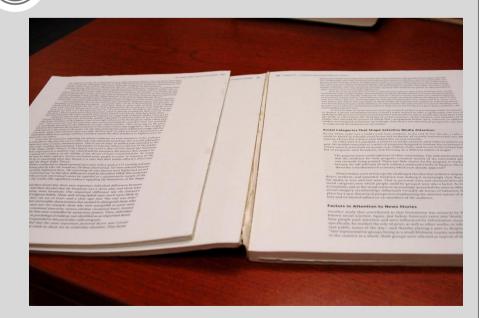
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Water Damage -Edges







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.

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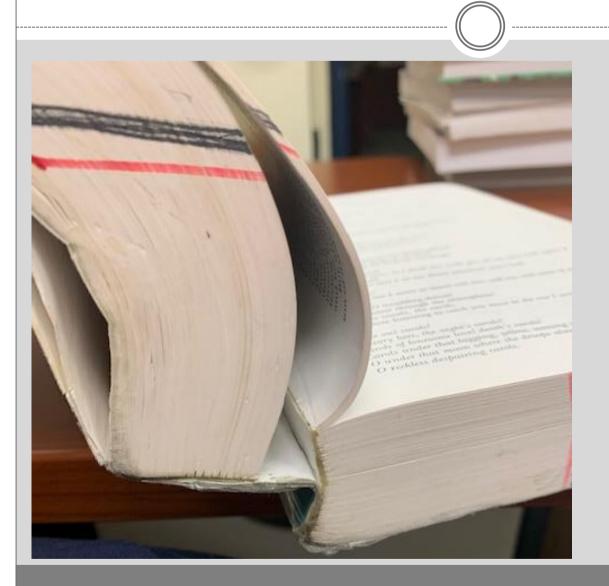
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as Sanday morning, landing at Smith's We had on board the sloop a large flock sem to the slaughterhouse of Mr. Cursis of by Rich, one of the hands belonging in Alliciana Street, near Mr. Gardner's

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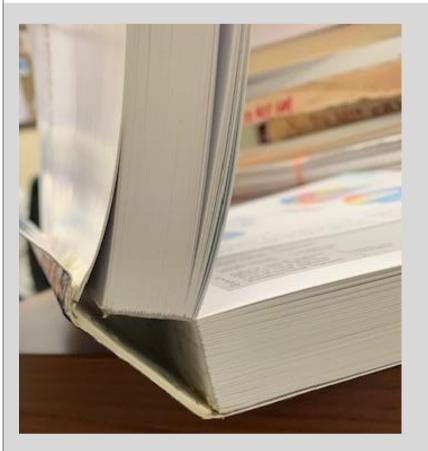
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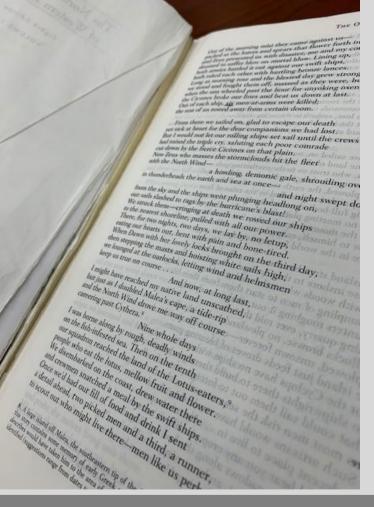
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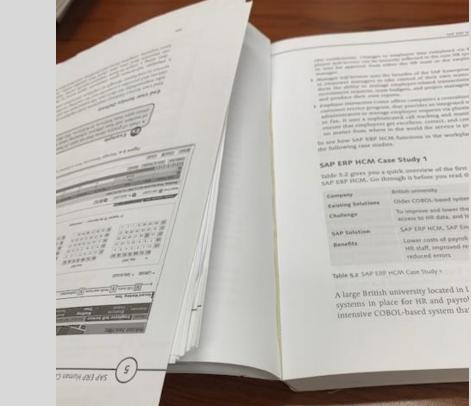




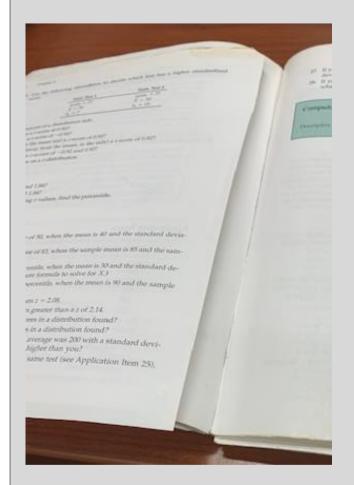
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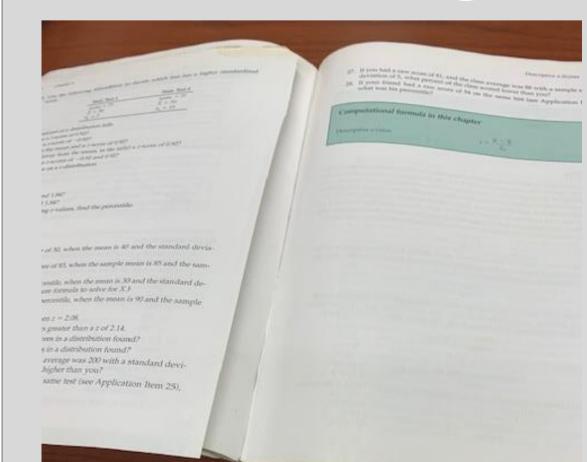


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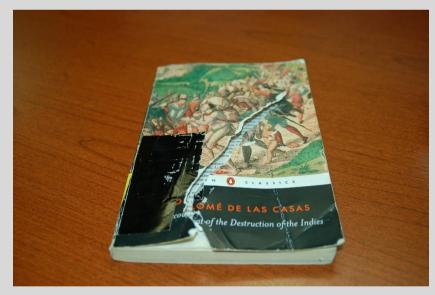
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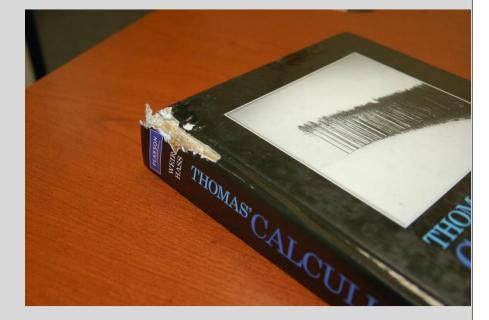


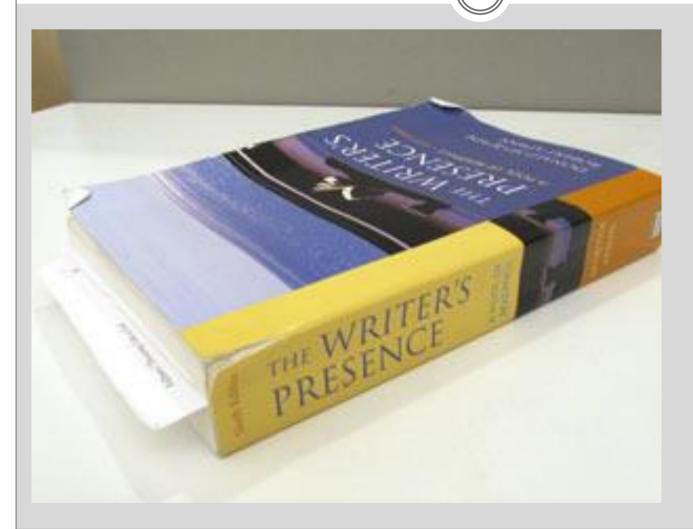
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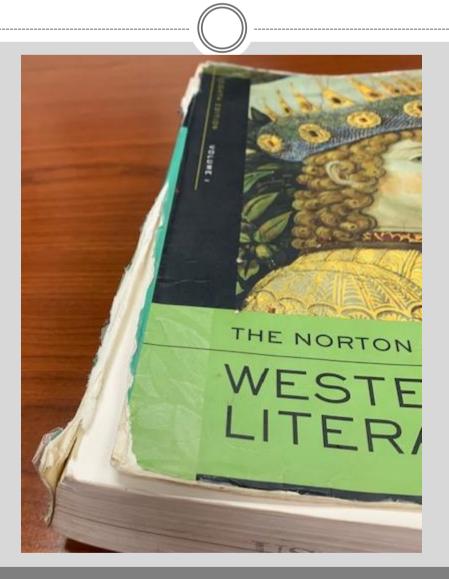


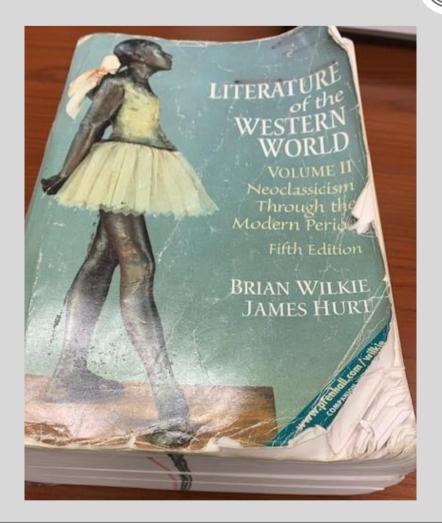


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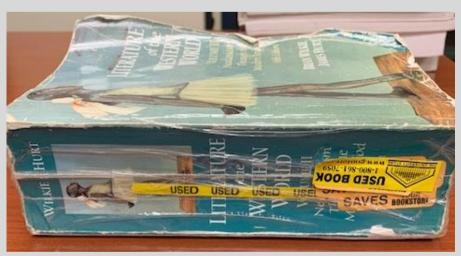


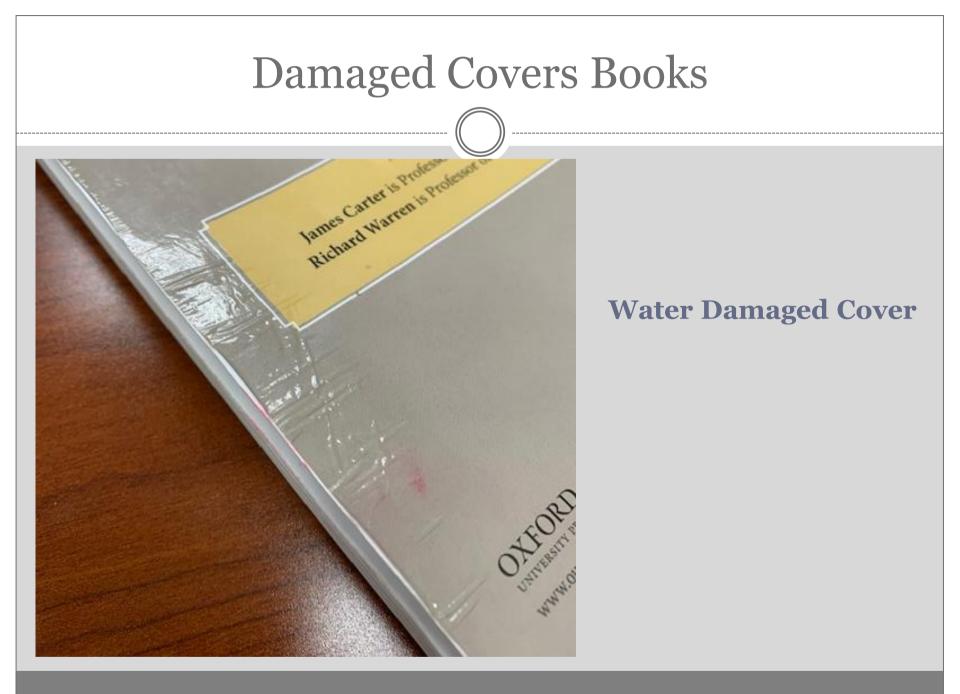


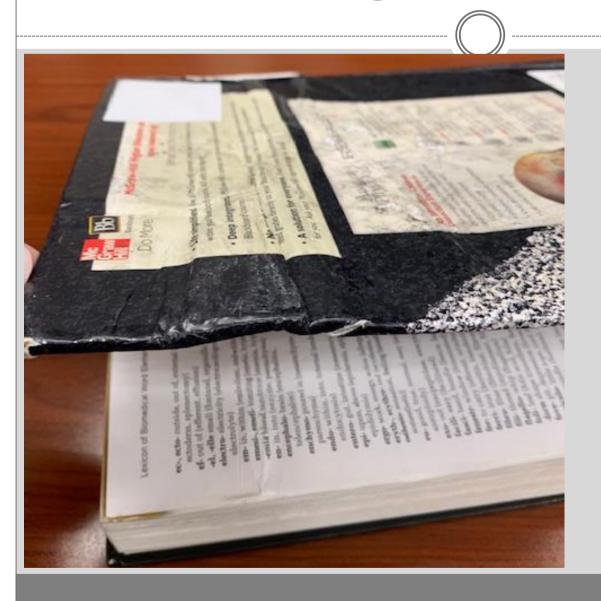




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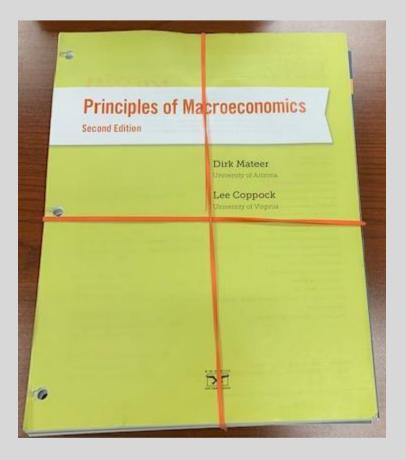


Water Damaged Cover





Missing/Incorrect Book Covers (Loose-Leaf)



Missing Front Cover – Cannot Accept

Missing/Incorrect Book Covers (Loose-Leaf)

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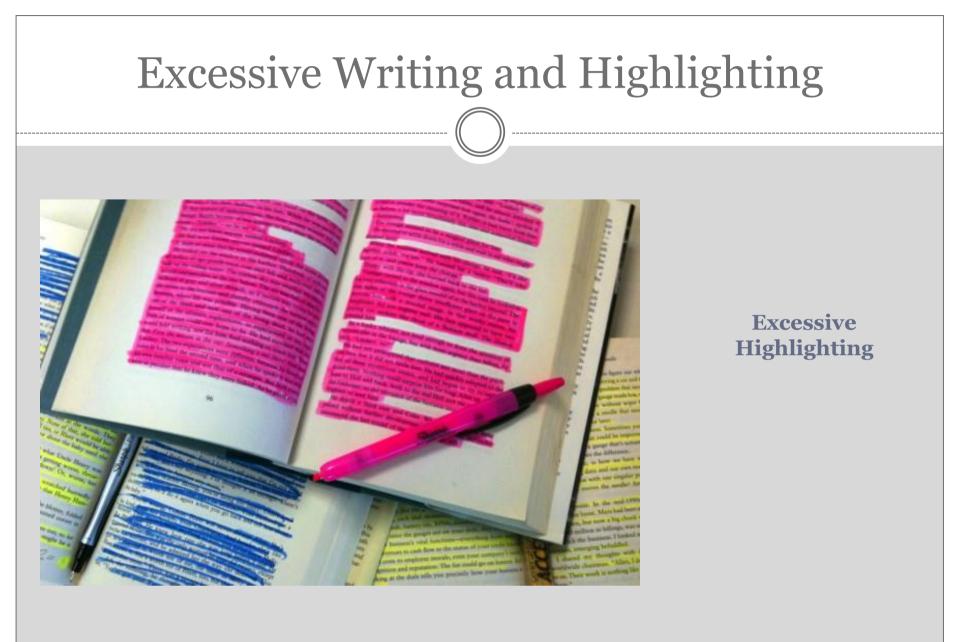
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MATLAS" for Engineering Applications provides a basis for learning the fundamental principles of programming MATLAB is a globally-available. standard computational too for engineers and scientists, and the text employs a variety of examples to sow how to use MATLAB in such applications. It has been fully updated and covers the latest features of MATLAB including Simulink and the Symboli Math toolbox. Specifically, Chapter 5 covers new functions for generating sur sce and contour plots of 3-D implicit functions and a new section has been add id to Chapter 10 that shows how to use Simulink to design control systems for robotics applications among many other additions and updates. The terminology syntax, and use of the programming language are well defined, and the organization of the material makes it easy to locate





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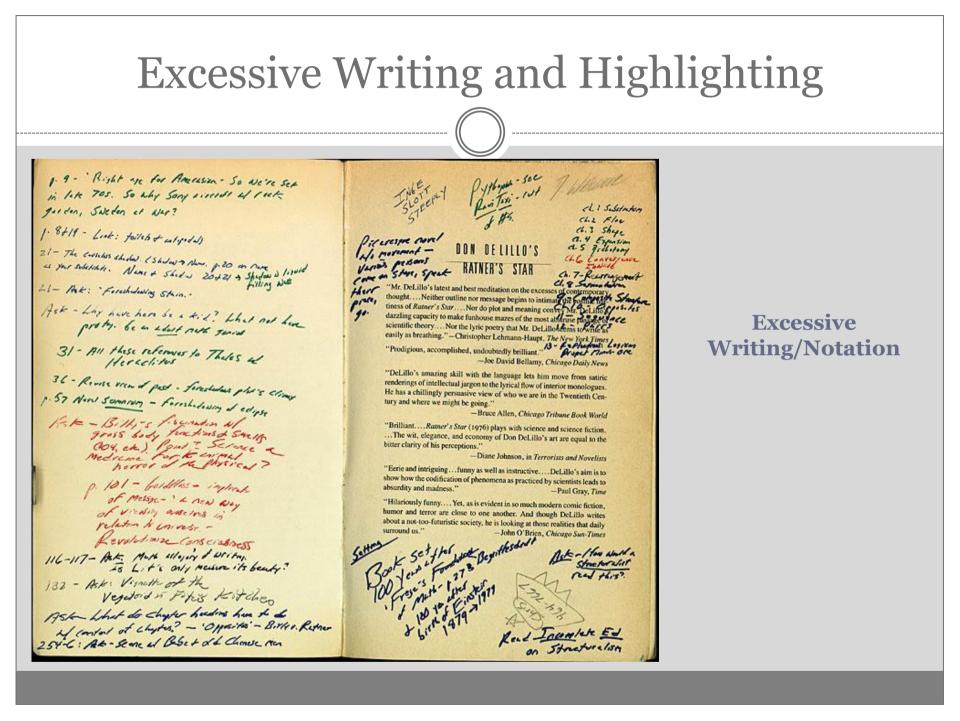


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Excessive Writing and Highlighting

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Here is a most significant fact-the subconcion min Here is a more given it in a spirit of absolute land and and terest any content press is an a specie or among him and and appen those orders, although the order, after him to be presented price and over again, through repetitor, before the are interpreted by the subconcious mind. Following the paording statement, consider the possibility of playing a pofeetly inguinate "trick" on your subcancious mind, by miting it believe, because you believe it, that you must have the amount of modery you are visualizing, that this money is a ready awaiting your claim, that the publications mind man hand over to you practical plans for someting the sund.

Hand over the thought suggested in the proceeding puregraph to your imagination, and see what your imagination can, or will do, to create practical plans for the accomplation of money through transmutation of your desire.

Inspiration Will Guide You

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Do not wait for a definite plan through which you intend to exchange services or merchandise in return for the money you are visualizing, but begin at once to see yourself is postestion of the money demanding and expecting meanwhile that your subconscious mind will hand over the plan or plans you need Be on the alert for these platts, and when devi " uppear, put them into action immediately When the plan appear they will probably "flash" into your mind through the sixth sense in the form of an "inspiration." Treat it with m spect, and act upon it as soon as you receive it. who have have ROSES chall chaf In the fourth of the six steps, you were instructed to "Create a definite plan for carrying out your desire, and begin at once to put this plan into action." You should follow this instruction in the manner described in the preceding partcover of 1974 I said " now of 74 Alasher " ion could use arts view Type Reginal Meetingo

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graph. Do not trust in your "reason" when creating your plan for accumulating money through the transmutation of desire. Your Hatlaing faculty may be larg, and, if you depend on many spin or or service you it may disappoint on When visualizing the money you intend to accumulate (with closed even), see yourself cendering the service, or delivering the merchandre-spu intend to give in return for this money This is important | 34

TEAsing + Quissing + & Metivating Sulf & others

The instructions given in connection with the six steps in the second chapter will now be summarized, and blended with the principles covered by this chapter, as follows:

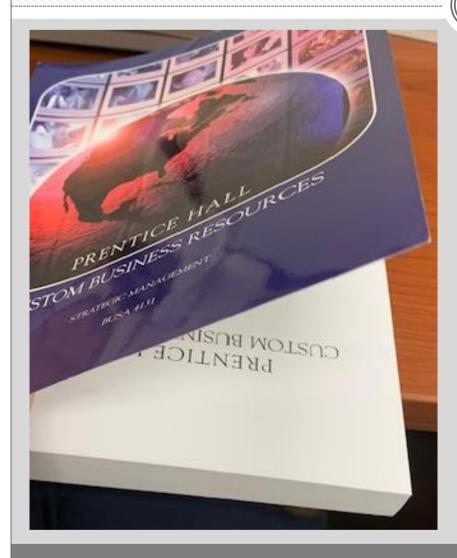
1. Go into some quiet spot (preferably in bed at night) where you will not be disturbed or interrupted, close your eyes, and repeat aloud (so you may hear your own words) the written statement of the amount of money you intend to accumulate, the time limit for its accumulation, and a description of the service or merchandise you intend to give in return for the money. As you carry out these instructions, see yourself already in possession of the money.

For example, suppose that you intend to accumulate \$50,000 by the first of January, five years hence, that you intend to give personal services inreturn for the money, in the capacity of a salesman. Your written statement of your purpose should be similar to the following:

"By the first day of January, 19 ..., I will have in my possession \$50,000, which will come to me in

Excessive Writing/Notation

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This example is a bit tricky to see,

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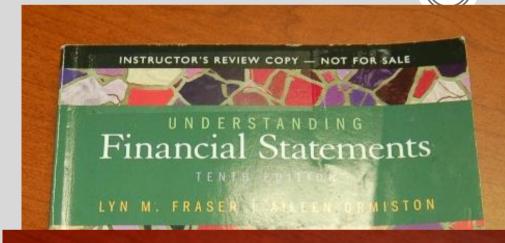
cover, you can see that the pages are printed upside down, but still in numerical order.

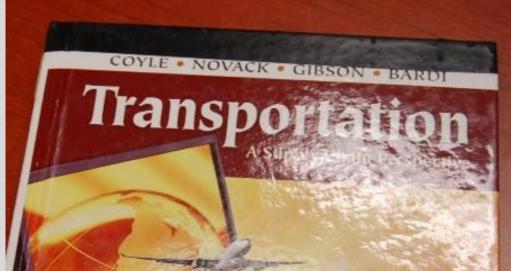
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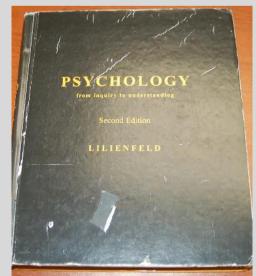
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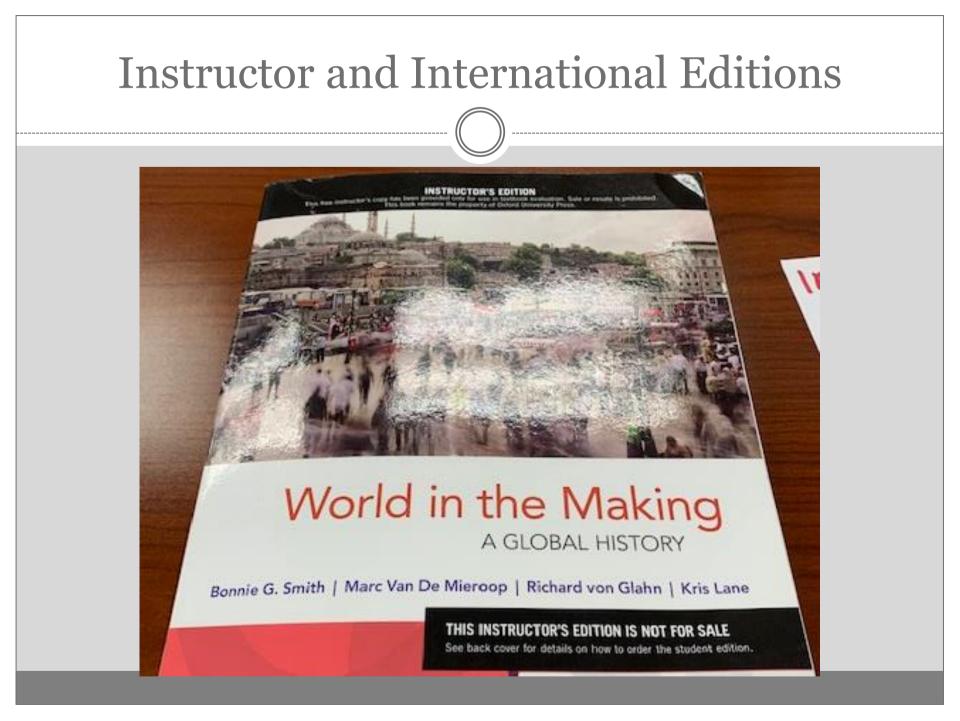
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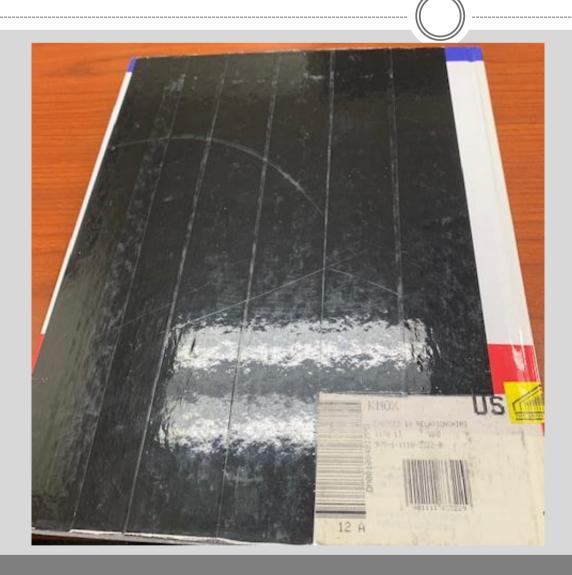
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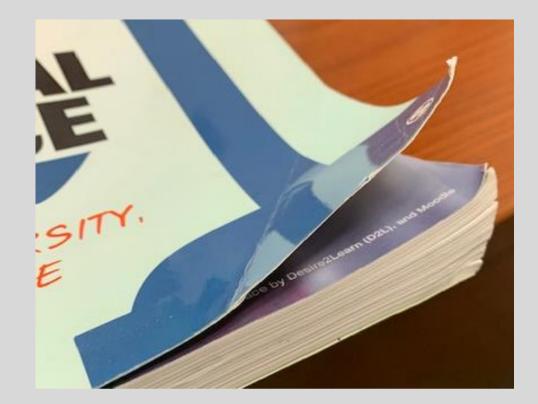
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Now, let's face the reality-most companies are not like Amazon. Apple, or Google. Most leaders inherit their workforce, and the dysfunctional culture that comes with it. Forget about innovation: many leaders struggle with engaging employees to do their jobs properly and on time. Office politics and functional silos add to these impediments. Almost all leaders are expected to perform miracles with existing resources and limited capital. None have the luxury to replace the entire workforce with more innovative employees. They have to make do with what they have been given.

Leveraging What You Got

35

The good news is that you don't radically need to overhaul your ompany to start your transformation journey. As a matter of fact, it is not even recommended. This book will offer techniques to elevate the level of your current workforce so you can do more with what you have. It will show you how to find some small patches of fertile ground in your current workforce and use them to sow the seeds of innovation. In your workforce, you already have employees who are highly engaged, passionate about the company, and driven by opportunity. To get started, you need to focus on these engaged employees and create means to harness their energy and desire to make a difference. Once you have some successes, you can turn your attention to those sitting on the borderline by showcasing the work of engaged employees. Success is contagious. Everyone wants to look good and show the world their unique ralents. Creating opportunities to showcase their talents will draw people to go above and beyond the call of duty. Slowly and surely, the creative juices will start flowing through the entire organization. Once you have good momentum in the program, peer pressure will force disengaged employees to perform or leave. In time, you will have a company of innovators.

Very few companies create means whereby the employees carrying out tasks can provide input on how to improve them. Management often assumes that employees will raise the issue if they see a problem, but it seldom happens that way. As companies grow in size, the communication gap between the strategic intent and execution grow disproportionately. The intent behind the processes and projects gets lost in the translation. I have heard so many employees saying, "But this is our comm

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AGE AND TIME: PRODUCT AND PROCESS QUESTION: Do you know how old I'll be by the time I learn to play the piano?

to play the plane: The same age you will be if you don't

ANSWER: The same age you with "I don't have money for "I'm too old for that use to prevent further exploration it" as a Great Block Lie we use tell ourselves to save ourselves "I'm too old is solutional cost of the ego deflation involved in being a beginner.

ne of the greatest sources

happiness in life.

ginner. "I'm too old to go to film school," I told myself at thirty "I'm too old to go to film school I discovered that I was in five. And when I got of than my classmates. I also discovered I deed hitteen years older hunger, more life experience, and a much had greater treating curve. Now that I've taught in a film school stronger learning curve 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. John Walking the 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 egosaving track. As a culture, we glorify youth and allow our youth the freedom to experiment. And we disparage our oldtimers 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 dotty, they might try it. Young and foolish, they might try it. In either scenario, being crazy is a prerequisite to

WEEK 8: RECOVERING & SENSE OF STRENGTH 139

reexploration. We do not want to look crazy. And trying enve exploration: we do not want to look crazy. And trying mething like that (whatever it is) at our age (whatever it is)

uldlook nuts.

Yes, maybe. Creativity occurs in the moment, and in the moment we Yes, maybe. indess, we used we may say after a satisfying artist date. ey of felt like a kith science, and once we are actually in the kits are not self-conscious, and once we are actually in the

Kids are not service out, and on, fow of our creativity, neither are we. wof our creativity of it take me to learn to do that?" we may "How long would it take of a longer of the second for How rong the sideline of a longed-for activity.

standing on the activity good," the answer comes back.

"It depends." depends. As blocked creatives, we like to pretend that a year or even As blocked bong, long time. Our ego plays this little trick

several years to a non-order that the order ego plays this little trick to keep us from getting started. Instead of allowing ourselves a to keep us nowing ourselves a creative journey, we focus on the length of the trip. "It's such a creative journey, we focus on the length of the trip. creative journe '). It's such a long way," we tell ourselves. It may be, but each day is just one long way, with some motion in it, and that motion toward a goal is very enjoyable.

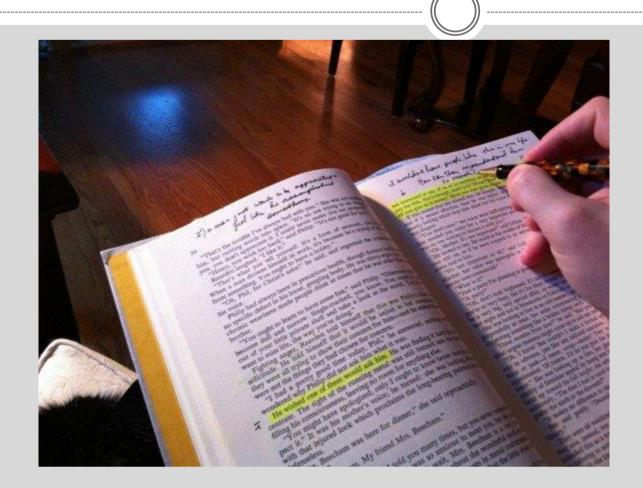
At the heart of the anorexia of artistic avoidance is the demil of process. We like to focus on having learned a skill or on having made an artwork. This attention to final form ignores the fact that creativity lies not in the done but in doing.

"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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THE DEVIL IN THE WHITE CITY . 27

architecture and in sowing the relationships at the Chicago Club and Union League that eventually led to commissions.

Root played the organ every Sunday morning at the First Presbyterian Church. He wrote opera critiques for the *Chicago Tribune*. He read broadly in philosophy, science, art, and religion and was known throughout Chicago's upper echelon for his ability to converse on almost any subject and to do so with great wit. "His conversational powers were extraordinary," a friend said. "There seemed to be no subject which he had not investigated and in which he was not profoundly learned." He had a sly sense of humor. One Sunday morning he played the organ with particular gravity. It was a while before anyone noticed he was playing "Shoo, Fly." When Burnham and Root were together, one woman said, "I used always to think of some big strong tree with lightning playing

around it." **Root WGS 9 8.5** Attst - Heartstrong Each man recognized and respected the other's skills. The resultant harmony was reflected in the operation of their office, which, according to one historian, functioned with the mechanical precision of a "slaughterhouse," an apt allusion, given Burnham's close professional and personal association with the stockyards. But Burnham also created an office culture that anticipated that of businesses that would not appear for another century. He installed a gym. During lunch hour employees played handball. Burnham gave fencing lessons. Root played impromptu

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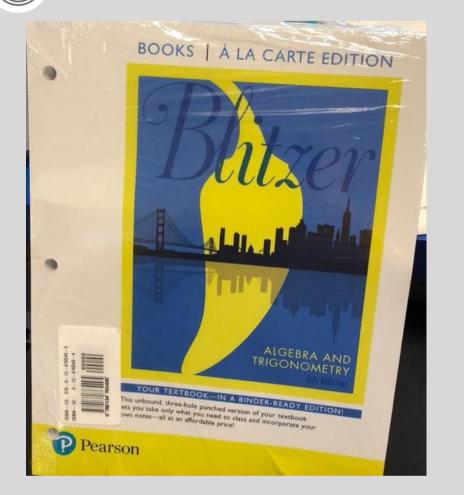
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