

Table 3B. Subdivisions for Works by or about More than One Author

See also discussion at Table 3B vs. Table 3A.

Preference order

The preference order in case of conflict between literary forms is spelled out at the beginning of the 800 schedule and in Table 3B under T3B—1–8. There are also preference orders in case of conflict among other aspects. The preference order for the four aspects expressed by means of Table 3C is as follows:

Themes and subjects	T3C—3
Elements	T3C—2
Qualities	T3C—1
Works for and by groups of people	T3C—8–9

For example, use 811.00803581 (*not* 811.00809287) for a general anthology of poetry about war written by American women poets.

The preference given to literary period in relation to the four aspects expressed by means of Table 3C varies: for works treating more than two literatures or more than one form in one literature, literary periods have a lower priority than the aspects from Table 3C; for works treating a specific form in an individual literature, literary periods have a higher priority than the aspects from Table 3C.

Specific media, scope, kinds consistently have preference over both period and the aspects from Table 3C. However, the preference given to scope in relation to kind varies: for drama, scope has a higher preference; but for fiction, kind has higher preference.

Preference orders are always the same for both collections of literary texts and criticism of the texts.

Five lists appear in the Manual as summaries of preference order information that is given also in the schedules and tables, but scattered in class-elsewhere notes and rule-of-zero choices. These lists are referred to below as “literary preference order lists.” The locations of these lists are shown in the see-also references at the end of this section.

Sometimes elements low in the literary preference order lists can be added to a number after the higher priority elements. For example, consider the preference order list for fiction. Use 813.540932162 for a critical appraisal of later-20th-century American fiction about ocean travel: 813 (American fiction) + 54 (period: later 20th century) + 09 (critical appraisal) + 32162 (theme: ocean travel). The period comes first because it has higher priority than the theme; but the theme can also be expressed. Use the same preference order for the additional elements, e.g., for critical appraisal of later-20th-century American fiction about ocean travel by women, the theme of ocean travel would be expressed by means of Table 3C, but the authorship by a member of a specific group of people would not be expressed by means of Table 3C, because themes appear higher in the preference order list.

Sometimes aspects low in the literary preference order lists can be expressed only by means of standard subdivision notation from Table 1. In the example above of a critical appraisal of later-20th-century American fiction about ocean travel by women, use notation 082 from Table 1 to express the aspect of women: 813.540932162082. Here is another example, also from the preference order list for fiction, but this time for fiction from more than two literatures. Use 808.83935820973209034 for a collection of

19th-century fiction of several literatures about urban life: 808.839 (collection of fiction from more than two literatures displaying specific features) + 358209732 (theme: urban life) + 09034 (standard subdivision for the historical period of the 19th century). In the literary preference order list, theme comes before period; and once the theme has been expressed, there is no way to express the period except by use of the standard subdivision.

See also discussion at T3B—08 and T3B—09; also at T3B—1; also at T3B—2; also at T3B—3; also at 808.8.

Number building

Examples of number building are given in the *Manual* at the beginning of Table 3. Use the following flow chart as an aid to building numbers and as a supplement to the detailed instructions at Table 3B.