

Draft schedule 741.5 Cartoons, caricatures, comics, graphic novels, fotonovelas available for testing

During its October 2004 meeting, the Decimal Classification Editorial Policy Committee (EPC) approved for testing a draft schedule 741.5 Cartoons, caricatures, comics, graphic novels, fotonovelas. EPC and the Dewey editors would much appreciate having interested libraries test all or parts of the draft schedule and send comments before the schedule is finally approved for implementation. Please send comments and suggestions by March 31, 2005, to:

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We will discuss the proposed schedule and comments received to date at the ALA Midwinter Dewey Breakfast, Saturday, January 15, 7:00-8:30 a.m. More details and sign-up information for the breakfast will be posted on the Dewey web site shortly.

Previous discussion and advice

The draft schedule was developed after consultation with both librarians and members of the publishing community, and after consideration of responses to two discussion papers about how to improve provision for graphic novels in the DDC:

[Graphic Novels in DDC: Discussion Paper](#)
[Supplement to Graphic Novels in DDC: Discussion Paper](#)

The twenty written responses to the discussion papers were sent to EPC for consideration along with the draft schedule. The editors and EPC much appreciate the thoughtful advice that they received. Unfortunately, there are many points on which people disagree.

700 The arts Fine and decorative arts vs. 800 Literature (Belles-lettres) and rhetoric

One question raised by respondents to the graphic novels discussion paper concerned the choice of 700s versus 800s. Some respondents expressed a preference for keeping all fiction together, without regard to the form of artistic expression; but others preferred keeping graphic novels separate ([sample responses 1](#)). The count was as follows:

• For 741.5	8
• For 800	7
• Mixed response	2
• No response	3

We do not expect to find consensus among librarians—or among library users—on the question of 700s versus 800s. We do wish to explain briefly standard Dewey policy and how that is communicated to classifiers.

Comprehensive works on literature and other arts belong in 700. How is this preference communicated to classifiers? First, and most importantly, there is a see reference from 700 to 800:

700 The arts Fine and decorative arts

. . . *for literature, see 800*

The see reference indicates that literature is considered logically a part of "The arts."

As the Introduction to DDC 22 indicates, " *See references* lead from a stated or implied comprehensive number for a concept to the component (subordinate) parts of that concept in a different notational hierarchy" (section 7.21).

Second, the first-of-two rule should lead classifiers to expect comprehensive works on literature and other arts to be classed in the 700s rather than the 800s.

"First-of-two rule: The rule instructing that works dealing equally with two subjects that are not used to introduce or explain one another are classed in the number coming first in the schedules or tables" (Glossary, DDC 22).

Following the general pattern of the 700s being comprehensive, Dewey editors have made explicit provision in the 700s for forms of artistic expression that combine literature with other arts. When narrative is presented primarily visually, or when graphics and text are equally important, classifiers should prefer 700 over 800. The same preference holds for a combination of music and literature. Here are examples of ways that a narrative can be classed in different Dewey numbers because of different forms of artistic presentation:

Verdi, *Otello* 782.1

Stage production 792.542

Orson Welles's film, *The Tragedy of Othello, the Moor of Venice* (adaptation of Shakespeare's *Othello*) 791.4372

Shakespeare, *Othello* 822.33

Stage production 792.92

Categories of cartoons, caricatures, comics, graphic novels, and fotonovelas

Some respondents approved the proposal to treat all categories of cartoons, caricatures, comics, graphic novels, and fotonovelas alike; others were disappointed that we did not propose to divide them into separate categories ([sample responses 2](#)). The count was as follows:

• For all kinds together	6
• For separate categories	5
• No response:	9

Several respondents listed the categories into which they felt we should divide the material; however, they made conflicting recommendations. We have received conflicting advice about how to handle fotonovelas, but have tentatively decided to treat them the same as other graphic forms in 741.5. In preparing the draft schedule, we have left notation 741.54-741.57 open for possible future development of numbers for specific categories.

History and criticism; biographies and critical appraisal

Although we had originally planned to keep some general history and criticism at 741.509, we concluded that it would be better to bracket 741.509 and relocate all historical, geographic, persons treatment to 741.59.

Works in 741.59 subarranged by country of original publication, by country of artist or writer: Manual note

We have proposed a Manual note at 741.593-.599 to specify when notation for country of original publication or notation for country of artist or writer should be used.

Fiction and nonfiction graphic novels: Manual note

There is not wide agreement about where to draw the line between works that belong in 001-999 and works that belong in 741.5. We are proposing a Manual note at 741.5 that describes the distinction as best we can, but that is sufficiently vague to accommodate strong differences of opinion about where certain borderline works belong. The first part of the Manual note gives instructions for a work presented as an essay, textbook, journalistic, biographical, or autobiographical account of a nonfiction topic: if in doubt, prefer the number for the topic. The second part gives instructions for a work that uses techniques of fiction writing to tell the story of actual people and events: if in doubt, prefer 741.5.

Special collections: outside DDC

Many libraries pull some categories of material out of 741.5 and put them in "Fic" collections or in some other special collection, e.g., TEEN GN or GN [for adult readers].

Practice varies from library to library, just as practice has long varied about what kinds of works are pulled out of the 800s and put in "Fic." We do not expect this proposed revision of 741.5 to affect libraries' local practices with respect to special collections.

Libraries with special collections may wish to test only certain parts of the proposed revision, e.g., those concerned with techniques; we shall welcome their advice.

741.5 Cartoons, caricatures, comics, graphic novels, fotonovelas

Standard subdivisions are added for any or all topics in heading

Class here comic strips, comic books

Class cartoons, caricatures, comics, graphic novels, fotonovelas whose purpose is to inform or persuade with the subject, e.g., political cartoons
320.0207

See Manual at 741.5

.502 8 Auxiliary techniques and procedures

Class comprehensive works on basic and auxiliary techniques and procedures in 741.51

[.502 84] Apparatus, equipment, materials

Do not use; class in 741.51

.507 4 Museums and exhibits

Do not use for collections; class in 741.59

[.509] Historical, geographic, persons treatment

Relocated to 741.59

.51 Techniques, procedures, apparatus, equipment, materials

Class here comprehensive works on basic and auxiliary techniques and procedures

Class techniques, procedures, apparatus, equipment, materials used for special aspects in 741.53; class techniques, procedures, apparatus, equipment, materials used for animation in 741.58

For auxiliary techniques and procedures, see 741.5028

53 Special aspects of cartoons, caricatures, comics, graphic novels, fotonovelas

Class here genres

Class single works and collections of works regardless of genre in 741.59

.531 Cartoons, caricatures, comics, graphic novels, fotonovelas displaying specific qualities

Add to base number 791.531 the numbers following —1 in notation 11–17 from Table 3C, e.g., horror comics 741.53164

Subdivisions are added for any or all topics in heading

.532–.538 Cartoons, caricatures, comics, graphic novels, fotonovelas dealing with specific themes and subjects

Add to base number 741.53 the numbers following —3 in notation 32–38 from Table 3C, e.g., history and critical appraisal of superhero comics 741.5352, drawing cartoon animals 741.5362

Subdivisions are added for any or all topics in heading

58 Animated cartoons

Class photographic techniques in 778.5347; class comprehensive works on cartoon films in 791.4334

59 Historical, geographic, persons treatment [*formerly* 741.509]

Class here single works and collections of works; development, description, critical appraisal

Class animated cartoons in 741.58. Class works of description and critical appraisal that focus on a specific aspect and are not limited to an individual artist or writer with the aspect in 741.53, e.g., critical appraisal of superhero comics 741.5352

591 Treatment by areas, regions, places in general

Add to base number 741.591 the numbers following —1 in notation 11–19 from Table 2, e.g., Western Hemisphere 741.591812

593–599 Treatment by specific continents, countries, localities

Add to base number 741.59 notation 3–9 from Table 2, e.g., collections of cartoons from London 741.59421, a single graphic novel first published in Japan 741.5952

Single works, collections by individual artists or writers, biographies and critical appraisal of individual artists or writers are classed at country level only. Notation from Table 1 is not added. For example, a collection of an individual artist from London is classed in 741.5942 (not 741.59421, 741.5942074421). Notation 09 from Table 1 is added for general historical treatment in an area, e.g., general historical treatment of Japanese comics 741.595209. Notation 0922 from Table 1 is added for collected biography in an area, e.g., collected biography of Japanese comic artists 741.59520922

See *Manual* at 741.593–741.599

Manual

741.5

Choice between cartoons, caricatures, comics, graphic novels, fotonovelas and subject

Use 741.5 and its subdivisions for works of the imagination in cartoon, caricature, comic, graphic novel, or fotonovela forms that are primarily intended to delight. Use 001–999 plus notation 0207 or 0222 from Table 1 for works in these forms that are primarily intended to inform or persuade. Use notation 0207 Humorous treatment for works where the author's intention is serious, but where humor is used to convey the author's message; use notation 0222 Pictures and related illustrations for works where humor is not apparent. For example, use 900 plus notation 0207 from Table 1 for cartoon histories that are primarily intended to inform the reader about history, while using humor to convey the message, e.g., a cartoon history of the United states 973.0207; however, use 741.5 and its subdivisions for works that are primarily humorous in intent and merely use snatches of history as an occasion for humor. Use 510 plus notation from Table 1 for a work primarily intended to teach math, even if it has a thin fictional framework. Use 001–999 plus notation from Table 1 for works presented as cartoon essays, textbooks, journalism, biographies or autobiographies about nonfiction topics; however, use 741.5 and its subdivisions for works presented as factual that are known to be fictional, e.g., fictional autobiography. If in doubt about a work presented as a cartoon essay, textbook, journalistic, biographical or autobiographical account about a nonfiction topic, prefer the number for the topic.

See also *discussion* at *T1—0207* vs. *T3B—7*, *T3A—8 + 02*, *T3B—802*, *T3B—8 + 02*, *T3A—8 + 07*, *T3B—807*, *T3B—8 + 07*.

Use 741.5 and its subdivisions for works in cartoon, caricature, comic, graphic novel, or fotonovela forms that present fictional narratives comparable to short stories or novels in literature. Difficulties arise with nonfiction novels that use the techniques of fiction writing to tell the story of actual people and actual events. Class an account of a true event or series of events using the names of the people involved, not inventing characters or distorting facts to enhance an intended artistic effect, and not going beyond the information available to the author from investigation and interviews, in the discipline appropriate to the facts described. If, however, the author goes beyond what is learned from investigation and interviews in describing conversations, feelings, thoughts, or states of mind of the people depicted in the book, use 741.5 and its subdivisions. If in doubt, prefer 741.5 and its subdivisions.

Use 741.5 and its subdivisions for adaptations in cartoon, caricature, comic, graphic novel, or fotonovela forms of other works of the imagination, such as literary works, operas, dramatic films, e.g., an adaptation of Kafka's *Metamorphosis* as a graphic novel by Peter Kuper, an American 741.5973. Adaptations are classed in the number appropriate to the adaptation, not the work being adapted. (Do not regard a translation as an adaptation unless the changes are much greater than is common with translations; for example, use 741.59519 for a graphic novel translated from Korean into English.)

741.593–.599

Treatment by specific continents, countries, localities

Use notation for country where first published for individual works where multiple hands (e.g., writers, pencilers, inkers, colorists, letterers) have contributed to the final work, e.g., a graphic novel first published in the United States 741.5973, a graphic novel first published in Japan then translated into English and published in the United States 741.5952 (not 741.5973). If a work is published simultaneously in two countries, use notation for the country of the primary publisher.

Use notation for country of the artist or writer for collections that feature the work of a particular artist or writer, e.g., a collection of caricatures or comic strips by a single Belgian artist 741.59493. Use the same number for biography or critical appraisal of a single writer or artist, a biography of the Belgian artist 741.59493. The exception would be an artist or writer who has contributed to multi-handed works published in another country and most of whose work has been first published in that other country, e.g., biography of an English writer for comic books and graphic novels, most of whose work has first been published in the United States 741.5973.

If in doubt, try to determine which country's cultural tradition the work was originally aimed at, and use the notation for that country. If still in doubt, prefer notation for the country that comes later in Table 2.

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