

Hi everyone. This document is mostly for discussion about our Ellin Greene project. We need to identify the different aspects of the project that we need to complete (both individually and collectively) and create a timeline for the project. Please build the document with your ideas. I made this mostly off the top of my head, so please fill it in with more details.

You shouldn't need to do anything to identify your contributions (our overlord Google will do that), but feel free to change the font or color if you want to. I think that if you have a comment about someone else's contribution, it would be best to either indicate your comment with a different color font or to insert a comment (using the insert menu).

Also, I made this so that you shouldn't need a Google account to edit it, so if you don't have one and don't want to make one, can you please just make a note saying who you are?
Thanks!

Tasks

- Bib Records
 - Deadline:
 - What to include
 - LCSH
 - Additional subjects?
 - Thompson's Motif & Tale-Type Numbers
 - Links to public domain versions when available
 - Originating culture
 - Copyright date
 - Whether or not the story is participatory
 - Whether or not the illustrations are appropriate for storytelling
- Subject Guide
 - Deadline:
 - What to include
 - How to find items by culture, age group, etc

7/15/14 - Sarah K.

Hi guys, here are my notes and memories from yesterday afternoon. Please add to them as you see fit, because I jotted down very little. Also, I did figure out how to view the changes made to the document, but let's start putting the date and our name when we add to the document (and please don't delete previous additions). To view the changes, go to the File menu, and click "See revision history." This will bring up a menu on the right-hand side of the document, and you can see who made changes on what days. Anyway.

Yesterday we discussed how to incorporate the MacDonald motif numbers into the records we are creating. Some of the ideas were:

- Use the motifs as subject headings and subdivisions

- I.e, if the tale is classified as a Deception tale, use Deception as a subject heading
 - When the tales are further subdivided (i.e., Deception -- Deception by Illusion), should this be part of the subject heading?
- Should we use them as local subject headings, so they are searchable?
 - Pro: Users will not need to have the MacDonald book with them in order to search by motif subdivisions
 - Con: This may appear to be duplicated subject headings, and will be more work for us, especially when dealing with collections of stories
 - Con: Some collections have dozens, if not well over 100 stories. Do we want to include over 100 subject headings for that single record? As someone who has one of those books with over 100 stories, let me give this a resounding NO.
 - I think we should probably avoid local subject headings since I think Karen really wants us to focus on LCSH. In our minds local headings might be helpful, but I think it goes beyond the scope of this assignment. If this was for real then that would be a different story! I think we should use the motifs as a guide when we have them. I looked up a few like Deception in Classification Web and it is a valid heading. I'm willing to bet that most if not all are. Not sure about subheadings though; I'll have to try that next. If we can't find a motif/tale type, even though we aren't going to assign them, we can still use MacDonald as a guide so even if we can't have the motif/tale type numbers in the record at least the subject headings will be consistent. I think we should at least be able to determine the broad motif to use for that purpose. (Sara S. 7/16/14)
 - I agree with Sarah and Sara that we should avoid local headings as it will significantly increase the amount of work. Secondly, for the purpose of subject headings consistency I think it's a good idea to use MacDonald as a guide when when we cannot find a motif/tale type. (Elena 7/31/14)
- Include the MacDonald numbers in a note field
 - The table of contents will be added as a 505 field when needed
 - The idea of using an enhanced 505 field was raised. I think we decided to not do that, but if not, someone else please clarify
 - The 505 field would (obviously) include the title of the story and the author or country of origin
 - If the country of origin is listed in the toc (for collections of stories from more than one location), we should include a subject heading for each country listed
 - What is the format for including the country of origin?
 - I found on OCLC bib formats that the subfield for miscellaneous information in the 505 should be \$g. It looks like there is no punctuation that should precede the subfield... (Sara S. 7/16/14)

- **Suggestions:** I think that we have to put content info the way it is in the content section of the book. I mean if there no the country of origin info or the author info we should not put it. But we can put this the info about countries of origin and authors in the 500 field. We agreed already that we copy the titles from the 505 field in the 500 field in order to supply them with MacDonald motif numbers. If there is no motif numbers we agreed to put (n.m.n.) which means “no motif number”. So I suggest the following template for the 500 field:
 - Title / Author / Country of origin / (Motif number) -- Title / Author / Country of origin / (Motif number)
 - If there is no the author or the country of origin info we include only a title and motif number.
 - In one of my book there 5 fairy tales from 5 different locations and the info about it is only in the Preface, but not in the Content of the book. In this case should I use square brackets to include the origin info in the 500 field as shown?
Title / [Japan] / (A754.1.1.1) -- Title / [England] / (B754.1.1)
(Elena 8/02/14)
- **Question.** I have different countries, cities and regions in my one story collection. If there isn't a designated term should I not add anything? (Kim 7/30/14)
- I'm not sure I understand your question, Kim. Do you mean if it's like “Story 1 (Japan) -- Story 2 (Brazil) -- Story 3 (Sweden) -- Story 4 -- Story 5 (Mexico)”? (Sarah K. 8/2/14)
- **Example Story 1 (Yukon, Canada) -- Story 2 (Alabama U.S.A) -- Story 3 (East Pakistan) -- Story 4 (Northern Nigeria).** Should I put in Nigeria as a geographical subject even though it says Northern Nigeria? (Kim 8/2/14)
- I think use your best judgement? There is a subject heading for Northern Nigeria, so you could use that, but would that be most helpful to our potential users? I'm not sure. Nigeria should still come up in a keyword search, but maybe it would be better to use the broader term because then that will eventually include ALL books with a Nigerian story, whether it's from Northern Nigeria or somewhere else in Nigeria. (Sarah 8/3/14)
- Are we adding geographical subject headings? Like, I have a collection of stories from around the world and there are subject headings for, for example, “Folk literature, Chinese.” Should I add geographic headings as well? (Sarah 8/5/14)
- We could duplicate the table of contents in another 5xx note field (probably a 500?), and include the MacDonald number with the title only of the story

- How to deal with stories that do not have a MacDonald number?
 - We should ***NOT*** designate the stories with a MacDonald or Thompson motif number.
 - If there is no assigned number in the McDonald index, should we leave it blank?
 - Include a note explaining to users that there is no motif number because it has not been assigned in MacDonald
 - This is the easiest option, especially if you have a collection of 35 stories, and only a couple have been indexed. My concern with this was that it could look like we just didn't do the work of looking up the motif numbers, but this could be easily remedied by the subject guide
 - Other ideas:
 - Include (motif number not available) after each title
 - Include an asterisk or other single character symbol after each title
 - I think it should be the same sentence for everyone. Something like "No motif number for this title." That way we are all uniform in our vagueness. (Kim 7/30/14)
 - When we do not have motif number we can include an abbreviation similar to the one used in APA citation style. For example when there is no date they recommend to use (n.d.) which means "no date". We can do the same, for example, "no MN" or "n. m.n." and explain what it means in our subject guide. (Elena 07/31/14)
 - That's definitely an option worth considering, Elena. :) (Sara S. 7/31/14)
 - I also agree with Elena, and we should use "n.m.n." to signify no motif number in the MacDonald Index (Sarah K. 8/1/14)
 - One of my books is in the first Sourcebook, but only in the Ethnic & Geographic index. It doesn't have a motif number. Does anyone else have something like that? What did you put for the 500 field? (Sarah K. 8/6/14)
- Miscellaneous other things
 - The subject guide
 - What kind of format do we want to use?
 - A single document that goes through each step?
 - A website/Google Site?
 - Something else
 - Since this is supposed to be for future catalogers working with this collection I'm viewing this as a sort of policy so I think a single document would make the most sense (and be the easiest). We can always jazz it up with fancy headings and examples and such. :) (Sara S. 7/16/14)
 - I agree with Sara (Kim 7/30/14)
 - A agree with Sara (Elena 7/31/14)
 - I know there's something I'm forgetting

- We talked about LC and Dewey call numbers - use Dewey as a guide if the imported records have them, but don't bother adding Dewey if they don't. (Sara S. 7/16/14)

Something that occurred to me as I was typing this is, should we have a designated note taker every time we work together in the Butler Center? I think it's really important that we preserve as much of our discussion and our notes as possible, because I think that it will make it way easier to put the subject guide together. We can rotate every time we work together, so no single person is at a huge disadvantage for their own work, while also making sure that *someone* is taking notes each time. Let me know what you guys think of this idea.

--- Sarah K.

Hey guys I found [this website](#) that is full of things in the public domain. Not only is it really cool, but I thought there is a chance that it might be useful for this project. They have a section just for [fairy tale & folk tale books](#) (Sarah K. -- 7/24/14)

Re: table of contents with country of origin, per Karen Snow there is no RDA punctuation for it, so basically we can make it up as we go. We can either use " : " (like a subtitle) or " ()" to designate the country of origin. I think we all liked the idea of using parentheses better.

Parentheses would be good. It will look separate from the title and more professional. (Kim 7/30/14)

I also think that parentheses will work better, than colon as it will separate the country of origin from the title and will help avoid any kind of ambiguity. (Elena 7/31/14)

One of my books already had the country of origin in the table of contents field, and it was in parentheses. So I agree that we should use them, so I don't have to change anything :) (Sarah 7/31/14)

Other notes:

If you haven't, you can convert the existing record to RDA by clicking edit title and then the convert button.

If you need to add a field to the record, you can do it by editing the record (in MARC editor) and then clicking "Add Tag" at either the very top of the page or the very bottom. Then on the next screen, either type in the field you want to add, or select it from the menu, then hit okay. You will go back to the MARC editor and the new field will be added. You can add subfields in the MARC editor but just clicking the "add subfield" button.

I will try to add screenshots for both of these, unless someone else wants to do that. (edit 7/30/14 - I made video screenshots for both converting to RDA and adding a tag in the MARC editor)

(Sarah K. -- 7/29/14)

Here are the video screenshots I made. I thought I had already put them in here, but Sara told me yesterday that I had not:

Convert a bib record and edit in MARC editor: <http://www.screencast.com/t/5gf4rrfB>

Add a MARC field to the bib record: <http://www.screencast.com/t/2jH2RjtG6xRQ>

These are Flash (.swf) files and I personally would prefer to put them on youtube so they'll be more universally accessible. If anyone knows of a good converter to use (for a Mac), please let me know (ASAP!!!) so that I can convert the files and upload them to youtube.

If there's anything else you guys think we should screenshot, let me know and I can do it. I love using Jing to screenshot :)

(Sarah K. -- 8/1/14)

Which field should we put our external links in? How many links should we have? Original title? Author's website (okay probably not but just throwing it out there)? Review(s)? What if there aren't any reviews available online? Should we include links to similar books on the same genre-either fairy tales or folk tales? (Kim 7/30/14)

500 field? I think we should only include the stories if it's available in the public domain. I think that we shouldn't worry about reviews, websites (that are not public domain versions of the stories in hand), etc. I think that subject headings will serve as enough of a link to similar tales. I feel like we have enough work to do that we don't need to do stuff like that. (Sarah K. 7/31/14)

I don't think reviews should be a priority. Nothing wrong with adding them, but I think we should probably just avoid them for this assignment. (Sara S. 7/31/14)

If there is a review on the book in hand, I think that can be up to each person's judgment. Transcribe it if you want to, but a) don't feel like you have to (it should be a low priority), and b) don't feel like you have to seek them out just to include them. (Sarah K. 7/31/14)

I agree that we do not need to worry about reviews and adding links to sources in public domain as we have enough work to do with call numbers as well as subject headings and really not much time. Plus, it's out of the instructor's assignment. (Elena 8/02/14)

Classifying works by Hans Christian Andersen (who may or may not be a devil)

For single stories, use Fairy Tales -- Special Tales, A-Z, then Cutter for title and Cutter for translator/reteller:

Example: the Little Match Girl translated by Bob Smith, published 2012
PT8117 .L58 S65 2012 ?

For anthologies and collections, use Fairy Tales -- Collected. By date.

Add Cutters for title and then Cutter for translator/editor/whoever was responsible for this specific work and is not an illustrator. If there is no translator/editor/whoever listed, just don't do anything.

Don't include anything about it being translated, because everything is translated.

PT8115

****If there are more than 10 works originally by one author (i.e., Hans Christian Andersen), class by author. Follow Classification Web for further instructions.

****DO NOT ADD ILLUSTRATORS AS A MAIN ENTRY. ILLUSTRATORS CANNOT BE A MAIN ENTRY BECAUSE WE SAY SO.

For authors besides Andersen

- Look up the characters in Classification Web
 - For example, Baba Yaga is GR75.B22
- Classify by type of tales
 - I.e., Russian Fairy Tales (PG3115)
 - Individual tales PG3117.A-Z
- use PZ8 (fairy tales) and Cutter by author and title

(Sarah K. 7/31/14)

FYI for current practice, scroll down. We changed our minds a little bit :) (Sarah 8/3/14)

Hopefully everyone got the email, but since no one has responded we decided last night that it would be best to use PZ8 (or PZ8.1) for ALL records, including Anderson, to keep everything consistent. We were also talking to Tom yesterday and he disagreed with the way the books were originally arranged; he thought the Anderson books that have been adapted should be under that author, not Anderson (totally agree with Tom; this has been bugging me since day 1!). I think we originally decided to just stick with Anderson, so we need to make sure we put him in the 100 field, unless we want to reevaluate and do the reteller instead (I'm all for this idea of doing the reteller, but either one is fine.). I guess I'll check in with you all about this on Tuesday if you don't respond before then.

I think it might be really a better idea to organize Anderson's fairy tales by retellers or adapters in the 100 field, but of course we have to put Anderson in the 700 field. This way we connect different manifestations of for example Anderson's works with their original versions. In the coming Linked Data environment it will excellently work. (Elena 8/02/14)

Fine. PZ8 for everybody! So unless we are doing the original, translated story by Andersen we use the reteller as our main entry? So for the Snow Queen retold by B. Bob 1990 the call number would read something like PZ8.S66 B63 1990? (Kim 8/2/14)

Also our call number should take the form of [class number].[Cutter for author or main person responsible for work].[Cutter for title] [year] so we can keep everything in order by author.

If the translator is the main person responsible (in cases with folk tales that don't have an original author) instead of doing the relationship designator "translator," do "compiler." It's basically the same thing, but translator is for contributors and compiler is for creators.

(Sara S. 08/02/14)

Sara, I think if a person is a translator we cannot turn him into compiler. What do other people think? (Elena 8/02/14)

A translator isn't a contributor. They just translated the story from French to English they didn't change the story. The original author, the one who wrote the story in French, is the contributor. (Kim 8/2/14)

Elena, I found this out from some of my records that I copied that already had a lot of the bib information and from looking at LC's catalog that they used "compiler" if the translator is the essentially the creator as they did compile the stories. I believe I was telling Karen about this as well as she was ok with it. She also said not to stress about it too much anyway so if you're not comfortable doing it that way then it's ok! :)

Kim, I was talking about folk tales that don't have an original author attributed to them. I know some of us have books like that, you might not have any, but you're absolutely right that if the original author is the main entry for works that are strictly translated and not changed.

(Sara S. 8/3/14)

We need to find out what, exactly, we need to include in these bib records of the things that Janice Del Negro requested. I know that she asked for things like public domain and original versions of the stories, whether or not the book is good for storytime, if it is participatory, etc. This is a class on subject analysis and classification, and I think we should focus on those aspects. We can ask Karen if she wants us to include those other items, but I think we should ignore them and maybe suggest that there be a future class on storytelling or something similar that can go in and update the bib records for those kind of special requests.

I completely agree that we should focus on call numbers and subject headings creation as these are skills that we suppose to receive in our LIS 731 class. (Elena 8/02/14)

Karen said that if we are feeling overloaded, focus on the subject analysis and classification aspects of the assignment.

Unrelated to that: if your book is not listed in the MacDonald Motif Index in the bibliography, the stories in the book will not be in the Tale Index. Save yourself some time and some hassle. Instead, put this in the 500 field:

["This collection/story is not in the Storyteller's Sourcebook first or second edition."](#)

If there is more than one motif number for a single story in your set (whether a single story book or in a collection), moving forward **enter all the motif numbers in your records.**

(Sarah K. 8/1/14)

Also, if, for whatever reason, one of your stories (from a collection) doesn't have a motif number, but all the others do, we are putting (n.m.n.) for those titles. I know Sarah and I, and I think Kim have encountered this with at least one of our collections. And just a reminder, if we aren't all clear on this, if we do have motif numbers for stories in a collection we are replicating the table of contents in a 500 field and adding the motif number in parentheses after each title.

Did we decide what format we are doing for individual stories? (Sara S. 08/02/14)

Question: I have done like this. Is it fine?

General Note 500 _a The wolf in disguise (n.m.n.); William and Jack and the King of England (n.m.n.); Savitri and the Lord of the Dead (n.m.n.); The mad priest (n.m.n.); The buried moon [A754.1.1.1](#).

(Elena 08/01/14)

Looks good to me, except in the 505 we separate titles with a double dash, so do we want to keep that same format for the 500? (Sara S. 8/3/14)

I don't think we have really discussed that. I can't say for anyone else, but I have really been focusing on my collections instead of my single stories. But I think that for the single stories, it would be totally appropriate to just put the motif number in a 500 field by itself. We *could* put something in to clarify that it's the motif number, like "Storyteller Sourcebook Motif J7283987.1232.12." But I don't think we have to, especially because that would be inconsistent with the collections, which just have the numbers. (Sarah K. 8/2/14)

I have the same book *Snow Queen*, 5 times, and there isn't a motif number for that story. So whatever would be easier for those that have motif numbers is fine by me. (Kim 8/2/14)

Sarah, I would accept your suggestion to put "Storyteller Sourcebook Motif J7283987.1232.12." for books with only one story. I have several books with only one story and they have motif numbers. I only did not understand why it will bring inconsistency. Could you explain, please. (Elena 08/03/14)

It would change the format that we're using, since we're not adding "Storyteller Sourcebook Motif" as well as the motif number in the collection records. I don't think it's wrong to do it for the single stories, it's just not the same format. I am fine with either way, whatever the group decides. :) (Sarah K. 8/3/14)

*****Update: For single story books, use the same format we have been using for collections: "Story title (motif number)" (Sarah K. 8/5/14)

Question: For relationship designators are we going to use \$e or \$4? If we use \$4 than we have to check a specific abbreviation for a designator , for example, author will be \$4 aut, editor - \$4 edt. I suggest to use \$e and to type a full word but without spending time on looking. What do you think?
(Elena 08/01/14)

Elena, I've been using \$e, so I agree that's what we should go with! (Sara S. 08/02/14)

I have also been using \$e, so I support Elena and Sara! (Sarah K. 8/2/14)

I agree \$e. (Kim 8/2/14)

FYI, this came up in one of my books, and Sara was asking about it this afternoon. If you have someone who performed more than one role (i.e., translator and illustrator), you can have multiple \$e designators. (Sarah K. 8/3/14)

Suggestion: I have just explored the the Classification Web and I found another way to classify our fairy and folk tales. It is in **PN3437** which is for **Prose—Prose. Prose fiction—Special kinds of fiction. Fiction genres—Fairy tales.**

[Prose](#)—[Prose. Prose fiction](#)—[Special kinds of fiction. Fiction genres](#)—Fairy tales

PN3435	Tales of wonder, terror, etc. Fantastic fiction <input type="checkbox"/>
PN3437	Fairy tales <input type="checkbox"/>
	Cf. GR550-552 Fairy tales (Folk literature) <input type="checkbox"/>

If to click on **GR550-552** it gives us an excellent way to subdivide further our fairy and folk stories. See below:

[Folklore](#)—[By subject](#)—[Fairies](#)—Fairy tales

Fairy tales <input type="checkbox"/>	
	For fairy tales of special regions or countries see GR99.6-390
	Cf. PN3437 Fairy tales (Fiction genre) <input type="checkbox"/>
	Cf. PN6071.F15 Literary collections <input type="checkbox"/>
GR550	General works <input type="checkbox"/>
GR552	Collections of texts (General) <input type="checkbox"/>
	Cf. PZ8 American and English juvenile literature <input type="checkbox"/>
GR555	Dwarfs <input type="checkbox"/>
GR560	Ogres. Giants <input type="checkbox"/>
GR580	Ghosts. Specters. Apparitions <input type="checkbox"/>
	Cf. BF1444-1486 Occultism <input type="checkbox"/>
GR581	Zombies <input type="checkbox"/>
	Evil eye see GN475.6 <input type="checkbox"/>
	Charms. Talismans. Amulets. Spells <input type="checkbox"/>
	Cf. BF1561 Occultism <input type="checkbox"/>
	Cf. GN475-475.8 Primitive religion <input type="checkbox"/>
GR600	General works <input type="checkbox"/>
	Special topics <input type="checkbox"/>
GR605	Elixirs. Elixir of life <input type="checkbox"/>
	Love potions see GR460 <input type="checkbox"/>
GR610	Pentacles <input type="checkbox"/>
GR615	Wishes <input type="checkbox"/>
	Nature <input type="checkbox"/>
GR618	General works <input type="checkbox"/>
	Cosmic phenomena <input type="checkbox"/>

If to click on [GR99.6-390](#) there is an excellent choice of geographic areas with a further option of subdivision by themes, motifs, characters and other things.

[Folklore](#)—[By region or country](#)

By region or country <input type="checkbox"/>	
	Class here works on the folklore of specific places, including the folklore of specific places on specific topics
GR99.6	Pacific area <input type="checkbox"/>
GR100	America <input type="checkbox"/>
	North America <input type="checkbox"/>
GR101	General works <input type="checkbox"/>
	American Indians see E98.F6 <input type="checkbox"/>
	United States <input type="checkbox"/>
GR105	General works <input type="checkbox"/>
	Themes, motives, etc. <input type="checkbox"/>
GR105.3	General works <input type="checkbox"/>
GR105.34	Classification, indexes, etc. <input type="checkbox"/>
GR105.37.A-Z	Individual themes and motives, A-Z <input type="checkbox"/>
	Including collections of variant tales found in more than one region or state

GR105.37.C63
 GR105.37.D3
 GR105.37.J32
 GR105.37.M54
 GR105.37.P38
 GR105.5
 GR106
 GR106.5
 GR107
 GR107.5
 GR108
 GR108.15
 GR108.2

Cockaigne
 Davy Crockett
 Jack tales
 Mike Fink
 Paul Bunyan
 Collections of texts (General)
 New England
 Middle Atlantic
 Middle West
 Mississippi River
 The South
 Appalachian Region
 Shenandoah Valley

What do you think of this, guys? (Elena 8/02/14)

Elena that is some great investigating! Personally, this assignment is really stressing me out and right now I really don't care what call numbers we use. PZ8 or GR? PZ8 is simpler and will keep all the fairy tales and folk tales together. But it really doesn't matter to me. Whatever everyone feels will work better. (Kim 8/2/14)

I like this idea. I think that we should use whatever the most appropriate LCC#. That MAY be PZ8 (like in the instance of Hans Christian Andersen's translated stories). Otherwise, classify by region, which is what Elena found. Here are the specifics:

- If the author has a LCC number or range of numbers, you will use that number or range
- If the story or collection is a regional story or a collection of regional stories, classify it as that region (i.e., a Mexican folk tale is GR115)

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LC Class # (Enhanced Browser)

[Folklore](#) — [By region or country](#) — [Latin America](#) — [Mexico](#) — General works

GR114	General works <input type="checkbox"/>
	Mexico <input type="checkbox"/>
GR115	General works <input type="checkbox"/>
GR115.5	Local, A-Z <input type="checkbox"/>
	Central America <input type="checkbox"/>
GR117	General works <input type="checkbox"/>
GR118.A-Z	By region or country, A-Z <input type="checkbox"/>
	West Indies, Caribbean Area <input type="checkbox"/>
GR120	General works <input type="checkbox"/>
GR121.A-Z	By island, etc., A-Z <input type="checkbox"/>
GR121.B3	Bahamas <input type="checkbox"/>
GR121.C37	Carriacou <input type="checkbox"/>
GR121.C8	Cuba <input type="checkbox"/>
GR121.D6	Dominican Republic <input type="checkbox"/>
GR121.G8	Guadeloupe <input type="checkbox"/>
GR121.H3	Haiti <input type="checkbox"/>
GR121.J2	Jamaica <input type="checkbox"/>
GR121.M36	Martinique <input type="checkbox"/>
GR121.N42	Netherlands Antilles <input type="checkbox"/>
GR121.P8	Puerto Rico <input type="checkbox"/>
GR121.S24	Saint Lucia <input type="checkbox"/>
GR121.T7	Trinidad and Tobago <input type="checkbox"/>

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- If the story is about a specific character, locate the LCC number for that character (i.e., Baba Yaga is GR75.B22)

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LC Class # (Enhanced Browser)

[Folklore](#) — [Folk literature \(General\)](#) — [By form](#) — Folktales

[Folk drama](#) see [PN6120.F6](#)
[Folktales](#)
 For fairy tales see [GR550-552](#)
 For juvenile folktales see [PZ8](#)
 General works
 Themes, motives, etc.
 General works
 Classification, indexes, etc.
 Individual folktale themes and motives, A-Z
 Including collections of variant tales found in more than one region or country
 Aladdin
 Anansi
 Baba Yaga
 Basil maiden
 Beauty and the beast
 Befana
 Black ox
 Bluebeard
 Book of the book
 Brother and Sister
 Cinderella
 Cupid and Psyche

GR74

GR74.4

GR74.6

GR75.A-Z

GR75.A42

GR75.A53

GR75.B22

GR75.B3

GR75.B38

GR75.B4

GR75.B53

GR75.B57

GR75.B6

GR75.B76

GR75.C4

GR75.C8

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- If you have a broad collection of stories, use GR76

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LC Class # (Enhanced Browser)

[Folklore](#) — [Folk literature \(General\)](#) — [By form](#) — [Folktales](#) — Collections of texts

[GR75.S20](#)
[GR75.S44](#)
[GR75.S55](#)
[GR75.S6](#)
[GR75.S67](#)
[GR75.S69](#)
[GR75.S8](#)
[GR75.T35](#)
[GR75.T48](#)
[GR75.T5](#)
[GR75.T64](#)
[GR75.T66](#)
[GR75.T93](#)
[GR75.U45](#)
[GR75.W3](#)

[GR75.W55](#)
[GR75.W64](#)
[GR75.W66](#)
[GR76](#)

[Servant's good counsels](#)
[Sleeping Beauty](#)
[Snow White](#)
[Sorcerer's apprentice](#)
[Spinning women by the spring](#)
[Swan maidens](#)
[Taming of the Shrew](#)
[Three oranges](#)
[Three stolen princesses](#)
[Tom Thumb](#)
[Tooth Fairy](#)
[Two Brothers](#)
[Uglier foot](#)
[Wandering Jew](#)
 Cf. [PN57.W3](#) Wandering Jew as theme in literature
[Wild huntsman](#)
[Wolf and the kids](#)
[Women living on mountains](#)
[Collections of texts](#)
 For collections of tales on a single theme from more than one region or country see [GR75.A-Z](#)
 Jokes see [PN6147](#)
 Nursery rhymes see [GR487](#)

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-
- If you have:
 - Fables, use PZ8.2
 - Animal stories, use PZ10.3

[Browse](#) [Search](#) [Tables](#) [Refresh](#) [Logout](#) [Close](#) [Menu](#) [Help](#)

LC Class # (Enhanced Browser)

[Fiction and juvenile belles lettres](#) — [Juvenile belles lettres](#) — [American and English](#) — [Fables](#)

	Class here juvenile and young adult novels written as a series of poems, not necessarily in rhyme For stories that are not novels but are written in rhymed text see PZ8.3
PZ7.7	Graphic novels
PZ8	Fairy tales Including juvenile editions of Arabian nights Cf. P17715-7716 English translations of Arabian nights
PZ8.1	Folklore, legends, romance Including juvenile editions of Arthurian romance Cf. PN-PT, Folk literature sections
PZ8.2	Fables Including AEsop in English versions for children
PZ8.3	Anonymous nursery rhymes (including Mother Goose). Stories in rhyme For Library of Congress practice on poetry for children see PN6109.97
(PZ8.7)	Humorous works see subclass PN
(PZ8.9)	Miscellaneous stories see PZ7
(PZ9)	Historical and geographical tales This class number is no longer used. All juvenile non-fiction is classed with the topic in the regular subject classes Biography see CT107
(PZ10)	Science and industry This class number is no longer used. All juvenile non-fiction is classed with the topic in the regular subject classes
PZ10.3	Animal stories For verse see PZ8.3 Cf. PZ8.2 Fables

If your record came with a subject heading for Folklore from LCSH Children, don't leave it in if your book is a fairy tale or a fable. We want to use the more specific heading (Fairy Tales, Fables, Mythology, etc). If your book IS a folk tale, I think you would use LCSH Tales instead of Folklore:

[Search](#) [Reset](#) [Logout](#) [Close](#) [Menu](#) [Help](#)

LC Subject Search: Structured heading

Folklore (May Subd Geog)

[\[GR\]](#)

- UF Folk beliefs
 - Folk-lore [Former heading]
 - Traditions
- BT [Ethnology](#)
 - [Manners and customs](#)
- RT [Material culture](#)
 - [Mythology](#)
 - [Oral tradition](#)
 - [Storytelling](#)
- SA subdivision **Folklore** under names of countries, cities, etc., and under classes of persons, ethnic groups, uniform titles of sacred works, and topical headings, for collections of folklore texts on those subjects or for works about those subjects as themes in folklore
- NT [Applied folklore](#)
 - [Banshees](#)
 - [Communication in folklore](#)
 - [Ethnic folklore](#)
 - [Fairies](#)
 - [Folk festivals](#)
 - [Folk literature](#)
 - [Folk music](#)
 - [Folklorists](#)
 - [Geographical myths](#)
 - [Graffiti](#)
 - [Grail](#)
 - [Intercultural communication in folklore](#)
 - [Legends](#)

NEW RULE: CUTTER BY MAIN ENTRY. That might be the title or the author.
(Sarah K. 8/3/14)

KIM! We're going to keep Andersen and all adaptations of Andersen under PZ8 because doing it any other way is just ridiculously confusing! At the same time we want to keep all of the stories together so for these we'll Cutter for title first and then author/adaptor/or whoever. (Sara S. 8/3/14)

Thoughts? Should we use the form subheading juvenile literature or juvenile fiction? I think either is acceptable, but we should decide which one so we all have the same subheadings. Also, Sarah found that you can use multiple form subheadings if you want to as long as you add another \$v, so she is doing \$v Folklore and \$v Juvenile fiction (or literature) for most if not all her subject headings, which sounds like a good idea to me!

Let us use the same \$v Juvenile fiction to be consistent in our records. (Elena 8/6/14)

I have been using \$v Juvenile fiction for books that are clearly for children (picture books, etc), and \$v Fiction for books that wouldn't be considered childrens' books. I'm not sure if anyone else has anything like that, though. I can change them all to \$v Juvenile fiction if you guys think that makes more sense. (Sarah K. 8/6/14)

That sounds good to me. I'll have to take a closer look at my collections and decide if they're intended for children or adults. (Sara S. 8/7/14)

I also didn't know if we wanted to have some consistency with subject headings other than that. LCSH says use "Tales" for "Folk tales" if you're going to use it as a main heading. Then we have "Fairy tales" as a main heading for those who have stories that are specifically fairy tales. Then I think we should subdivide those geographically if it is relevant. I don't know about other H.C.A people, but I don't think I'm going to do that for his stories, since, like I was saying in class today, his Danish-ness isn't really relevant. I still don't really get the difference between folk tales and fairy tales, but it seems that region is usually only significant for folk tales as they are part of some region's traditions and culture. I might be wrong though! Just decide at your own discretion what you think is best for your books.

Consistency is a good thing that is why I agree to use "Tales" as a heading for all my Folk tales and the heading "Fairy tales" for all my Fairy tales. It will look good in search results when people will search specifically for Fairy tales or folk tales.

I also agree that geographic headings and subheadings are important to use for folk tales. (Elena 8/6/14)

I also know we talked about using the motif numbers to help find subject headings. It seems to me that a lot of the subject headings already in the records have been about what the book IS not what it's ABOUT, so that should help there!

Also, what do we want to do about collections? For example, two of my collections have motif numbers for all of the stories. Do we want to have a zillion subject headings to cover all the stories or should we keep the subject headings for these more general?

Sara, I do not have big collections that have motif numbers for all stories so it's up to you to decide whatever is more reasonable. I think the idea to stick to more general subject headings will work for our project. (Elena 8/6/14)

I have a couple of big collections, and I'm keeping my subject headings broad for the most part. I think it makes more sense to keep them broad, so that we don't have records with dozens of subject headings. (Sarah K. 8/6/14)

For my subject heads for collections I am using Tales, because LC says use for collections. (stephan 8/7/14)

Any other ideas about subject headings? (Sara S. 8/5/14)

What about subject headings besides Tales/Fairy tales to describe broader collections? (Sarah K 8/7/14)

Yeah, I'm really struggling beyond the obvious ones. If the subject heading is supposed to encompass about 20% of the book I feel like I can't go through each story - sometimes I have up to 30 stories (and I know some people have even more that!), but I also hate just having really general subject headings for those!

I think if you have a broad collection, it is best to keep the subject headings broad. Like, my Aesop book has soooo many stories, so my subject headings are basically just different ways of saying "Fables from Greece," rather than looking at the different subjects of each fable. I'm not sure if this helps you at all, but it's what I've been doing. (Sarah K. 8/7/14)

FYI I just found this. If you have any stories that are written in rhyme, there's a subject heading for that! It's "Stories in rhyme" (Sarah K. 8/5/14)

Thank you Sarah. I have one book like this. (Elena 8/6/14)

You're welcome, Elena. I found it because it was in my copied record and was actually almost correct! I thought I should pass on the knowledge to thank Destiny and the universe (Sarah K. 8/7/15)

How to change the call number to LCC:

***If you have already created an LCC call number, it may be easier to copy your call number from the record before you do this

1. go to the book
2. Click "copies"
3. Click the "available" link in the status column
4. Click "edit copy"
5. Enter the LCC call number you created in the call number field
6. Click save copy

Peer review of records:

We decided that we would each review one classmate's records. Here are the assignments:

Sarah reviews Stephan's records

Stephan reviews Kim's records

Kim reviews Sara's records

Sara reviews Elena's records

Elena reviews Sarah's records

Everyone should aim to have their records completed by **Sunday at 6pm**.

You will have 24 hours to review your assigned classmate's bib records.

Send them your responses/critiques by **Monday at 6pm**.

Subject Guide:

Here are the assignments:

Sarah K.: compile/edit sections (and help Sara S. with LCSH section and Elena with LCC section)

Stephan: Introduction/ what is the Ellin Greene Collection

Kim: What the record should look like (technical notes) [some parts of it: use RDA. Use \$ and spell out relationship designators]

Sara S.: Motif numbers and LCSH

Elena: Assigning LCC call numbers

Please have your sections written and added to this document by **Saturday at noon**. I will compile and edit them in a separate google doc (to be created and sent to everyone later) by **Sunday evening** sometime. Then we can all look at the completed document and see if any changes need to be made (especially structure-wise).

I don't know if anyone is even really going to look at this, but we didn't talk about what kind of format we want to use for this: paragraphs, lists, etc. The introduction, of course, should probably be paragraphs, but for the other sections, I don't know. What are everyone else's thoughts on this?

(Sarah K. 8/5/14)

Question 1: If a person (Molly Bang) selected five folk stories from different parts of the world, illustrated them and put into one book, is she a compiler or just an illustrator? She did not change texts.

I would say she is a compiler. The definition from RDA is "compiler A person, family, or corporate body responsible for creating a new work (e.g., a bibliography, a directory) by selecting, arranging, aggregating, and editing data, information, etc." so I would say since she collected them and assembled them in that specific book that is what her relationship is to the work. A compiler doesn't necessary need to change the text, only arrange it in a certain way (which makes me wonder how this is different from an editor!). Also, I would think she had to write them down in some way, as I believe many folk tales come from oral stories, and someone had to translate them into English, though not necessarily her. (Sara S. 8/6/14)

I would say she is both, since you can repeat \$. (Sarah K. 8/6/14)

Question 2: I remember once in class Karen told us something about ISBD punctuation in Destiny. Do you remember what did she say about it? Should I change the punctuation proposed by Destiny according to the RDA rules? (Elena 8/6/14)

Karen said that there basically are no punctuation rules for RDA and that we just use ISBD to make more sense of it. She also said if Destiny suggests punctuation to just do whatever it says... it's formatted weirdly because of the way Destiny is set up and we shouldn't bother trying to correct it. (Sara S. 8/6/14)

Sara, thank you very much. It means that I just insert information without care about punctuation and when I save the record just accept all suggestions that Destiny provides, right? (Elena 8/6/14)

The only thing I have noticed was that for the 100 field (and maybe the 700 field as well, but I can't remember), it prompts me to put a period after the name. (The suggestion will look like this: Katya Arnold,. - for example) I have a comma because of the relationship designator, so I keep ignoring that prompt to correct that since I have the period after the relationship designator. Other than that I think you are right and it should just put in all the correct punctuation for you. I've been putting in my own, but mostly just because I don't trust Destiny. I've double checked all it's suggestions even though so far, other than the one issue with the 100/700 fields they have always been right. (Sara S. 8/6/14)

with regard to punctuation, I look to see if what destiny says makes sense, sometimes it doesn't, and I ignore her. Once she wanted to give me two periods! (Stephan 8/7/14)

Sara, you also have Molly Bang. Are you going to classify her in PZ8 or in GR76? I have two books of her and was thinking of GR76 then Cutter by title and then Cutter by her name. Ok, both of my books stories from different countries so I have to use GR76.

GR76 is Folklore—Folk literature (General)—By form—Folktales—Collections of texts.

Mine are folk tales from Japan, Ireland, Germany, France and China. I want to be consistent that is why I ask. Let us use GR76 but if for some reasons you will change please, let me know then I will correct my records too.

What do we mean under collection? For example my Molly Bang books are collections of five stories in each book. Are they collection? As I already said there are 5 tales from different countries in each book so I guess they are both collections, right? Excellent, thank you so much. (Elena 8/6/14 I think so. It's fun)

My book of hers is a collection of Japanese folk tales so I was going to put it under GR340.

What is GR76?... I think either that or PZ8.1 (I'm assuming they are folk tales) would work. I know Sarah wrote to put general collections under GR76 so I guess that is what I would do. I'm a bit hesitant about it though because we are putting general individual stories under PZ8 or PZ8.1 so I'm not sure. It seems to me that we are using GR76 for collections and PZ8 and 8.1 for individual stories, so GR76 sounds right to me. I personally don't have any collections that are general and my only individual stories that aren't for one country is Andersen, which

we decided to put under PZ8 anyway, so I don't have a preference. Collections of stories, not individual stories. It's very hard to differentiate with those terms! :) Yeah, I say GR76 is the best. If you had a book that was only one story, and that was not from a particular region, it would be PZ8 or PZ8.1. No problem! Oh and thanks for your comments about the subject headings! (Sara S. 8/6/14 HOPE EVERYONE ENJOYS OUR CONVERSATION! haha :))

I think the difference for GR76/PZ8 is what kind of stories they are.

- GR76 is Folklore—Folk literature (General)—By form—Folktales—Collections of texts, so I think it should be used for Folktales
- PZ8 is Fiction and juvenile belles lettres—Juvenile belles lettres—American and English—Fairy tales, so I think it should be used for Fairy tales
- PZ8.1 is the confusing one, because it is Fiction and juvenile belles lettres—Juvenile belles lettres—American and English—Folklore, legends, romance. Honestly, I don't really know what the difference between folklore and folktales is, so I looked it up:
 - Folklore is the traditional beliefs, customs, and stories of a community, passed through the generations by word of mouth.
 - A folktale is a story originating in popular culture, typically passed on by word of mouth.

I think that GR76 is better for *stories*, and PZ8.1 is better for *beliefs*, but I'm not sure. (Sarah K. 8/6/14)

The difference is really confusing, especially to us as we are obviously not experts about folklore and folk tales and fairy tales and all of this! Since GR76 says to use for "Collections of stories" we can't really use it for an individual story, but I think works well for things like Elena's example of having a collection that has stories from a wide range of regions. I don't think there is anything under GR for individual stories that are general...??? or is there? There's only "Individual folktale themes and motives, A-Z" as far as I'm finding, which doesn't really fit... or maybe it does, I don't know. LC is not clear on what certain things mean. Also, LC uses PZ8 and PZ8.1 for EVERYTHING so I think we're safe using that for general individual stories. (Sara S. 8/7/14)

Okay but I was looking around and I wanted to class some of my books by location in GR so I got GR75 (a specific story), GR133, and GR121. (Stephan 8/7/14)

GR76 is the beginning of that range. If you scroll up to look at pages 10-12, we have examples explaining that you should class by country or region if possible, with screenshots.

Sara, for your question, I believe that GR75.A-Z can be used for individual stories. GR76 is for broad collections. Or maybe I misunderstood? (Sarah K. 8/7/14)

I mean I guess it would since an individual story would likely only have one theme or motive since it's ONE story, but that just seems like a really bizarre heading. At this point though I don't even want to worry about it! The only one like that that I have is Andersen anyway. Yeah, I'm pretty sure my Baba Yaga is that one under GR75... (Sara S. 8/7/14)

I think the character is the individual theme? (Sarah K. 8/7/14)

I like GR better for folktales. Your Andersen example should still go in PZ8. (Stephan 8/7/14)

Maybe Sara can clarify, but I don't think her question was about Andersen. It was the other books she has. (Sarah K. 8/7/14)

About the Baba Yaga then? (Stephan 8/7/14)

Yes. Elena and I discussed that and included screenshots on page 12. (Sarah K. 8/7/14)

That sounds fine. (Stephan 8/7/14)

I'm good on my stuff. I was just trying to figure out the GR76 for Elena and it made me think about what we're doing for single stories. I don't think GR75 even comes into play for any of us other than my Baba Yaga, which I already had and is it's own class number... I think it's one of the screenshots. If it hadn't been I would have just put in under Russia like my other Russian folk tale. We talked about all that on Sunday. It was just making me think about other things that aren't really relevant! Sorry for my random ramblings.

Question 1 Have we decided that all Andersen single stories are in PZ8? (I think we have lookin back more.) So PZ8 is where I'll put my Andersens single stories.

Question 2 Have we decided if that rule applies to collections?(Stephan 8/7/14) -So yes PZ5-Okay Sorry PZ8

Yes, it's up a few pages where we have the breakdown of how we're classing everything. Sarah has a bunch of screenshots (Elena did most of them! -- Sarah K. 8/7/14 My bad! Thanks Elena! Sarah's getting all the credit :p) and I added a note about Andersen underneath. I don't have any collections of his, but I know Kim does. I believe she is also putting those under PZ8, but you would have to check with her to be sure. I told her on Tuesday that we were doing PZ8 for Andersen because she hadn't seen the Google Doc yet. Sarah had it up and she saw it because I wrote her name in all caps to get her attention since she wasn't there on Sunday when we decided that was what we were doing.

No, PZ8. PZ5 is Juvenile belles lettres - American and English - Collections. That doesn't connote that they're fairy tales. PZ8 doesn't specify whether it needs to be single stories or can be collections. They have them separated anyway in the Butler Center, so that won't be an issue. (Sara S. 8/7/14)

-Start of subject guide content- (Stephan 8/9/14)

The technical aspects of each book in the Ellin Greene collection should follow ACR2 and RDA rules. No local designators will be used. After the main entry add \$e field to designate that that person is the author, illustrator, etc. Each book should have 050, 245, 264, 300, 336, 337, 338, 500 and 650 fields. More fields can be added, but each record in it's simplest form should have the before mentioned fields. The 500 field should include the motif numbers for the story(s).

PS I didn't have the 100 field as required, because one of my story collections doesn't have a main entry. Let me know if I missed anything. (Kim 8/9/14)

Motifs and Tale Type Numbers

In an effort to provide more descriptive information about the folk tales and fairy tales in this collection we have made use of the *Storyteller's Sourcebook: A Subject, Title, and Motif Index to Folklore Collections for Children* by Margaret Read MacDonald. There are two editions; the first was published around 1982 and contains folklore published between 1960 and 1980. The second edition was published around 2001 and contains folklore published between 1983 and 1999. Not all books published within these dates are included, and of course, no books published outside of the date ranges are included either.

How to use the *Storyteller's Sourcebook*

First check the bibliography at the back of the book to verify the work in hand is included in the index. If yes, next use the tale index to find each story, whether it is a work with one story or a work with a collection of stories. In the tale index the motifs and tale type numbers will follow each title in parentheses. If your work is not in the bibliography, you can still check the tale index to see if some tales are included in a different edition of the work, however, be cautious and only use the motifs and tale types assigned if you are sure that the story is exactly the same as the one you have in hand. A good way to double check in either case is to look up the motifs and tale type numbers in the motif index where there is a short summary of the tale.

Adding Motifs and Tale Type Numbers to the Record

Single stories

If the work in hand is only a single story record the title as it appears in the **264 field?** in the 500 field. In parentheses record the motif and tale type number. See the example below.

500 __ \$a Baba Yaga (R251Ac).

If the work is not included in the *Storyteller's Sourcebook*, record as such in the 500 field using the format below.

500 __ \$a This story is not in the Storyteller's Sourcebook first or second edition.

Collections

If the work in hand has more than one story, copy the table of contents as recorded in the 505 field into a 500 field. Add the motifs and tale type numbers after each corresponding tale in parentheses. See the example below.

500 __ \$a East of the sun and west of the moon (H1385.4A) -- The three billy goats gruff (K533.2) -- The husband who was to mind the house (J2132.2 ; J2176 ; J2431) --
...

As you can see in the above example, if multiple motifs and tale type numbers are listed in the *Storyteller's Sourcebook* for one story, list all of them with a space, a semicolon, and another space separating each number, as shown above.

If even one story from the collection has a motif and tale type number, even if none of the other stories have a number assigned, still use the same format of copying the 505 field into a 500 field, but for stories with no number record (n.m.n.) to stand for "no motif number" after each story. See the example below.

500 __ \$a ... -- The golden castle that hung in the air / Asbjørnsen (H1213.1J) -- White-Bear-King-Valemon / Asbjørnsen (n.m.n.) -- "Good day, fellow!" "Axe handle!" / Asbjørnsen (X111.10.1) --...

If none of the stories are included in the *Storyteller's Sourcebook*, and the work itself is not listed in the bibliography, record as such in the 500 field using the format below.

500 __ \$a This collection is not in the Storyteller's Sourcebook first or second edition.

Library of Congress Subject Headings

Subject headings for each work will vary depending on the subject matter, however, for the sake of consistency in the collection we have identified a few standards:

- If your story has a motif and tale type number, try to use the categories and subcategories for the motifs as subject headings (a breakdown of the motifs can be found in the front of the *Storyteller's Sourcebook*). For example, the motif K stands for Deceptions; *Deception* is a valid Library of Congress subject heading. The motifs will not always correspond with a valid LCSH, but use them if possible if they do correspond.
- Many of the works in the collection are either folk tales or fairy tales. For folk tales use the subject heading *Tales* and for fairy tales use the subject heading *Fairy tales*. If the work is neither a folk tale or a fairy tale use your best judgment; there are LCSH for *Folklore* and *Children's stories*, including LCSH for specific kinds of children's stories such as *Children's stories, Russian* for more general works that do not fall under folk tale or fairy tale.
- When possible add a geographic main heading for the country, region, or city from which the tales originate if that story also takes place in that geographic place, for example, a Russian folk tale that also takes place in Russia. DO NOT add a geographic main heading if the tale originates in a country, region, or city, but the tale

does not take place there. In this case add a geographic subheading under the main headings *Tales* and *Fairy tales*.

- If multiple countries, regions, or cities are represented in your work, add multiple geographic headings, up to five for each record. If there are more than five geographic areas represented in a work do not include any.
- For form subheadings use *Folklore* as well as *Juvenile fiction* when appropriate. If the work is not folklore only use *Juvenile fiction*. If the work is intended for adults use *Fiction*. DO NOT use the form subheading *Juvenile literature*.
- There is a valid form subheading for *Translations into French, [German, etc.]* that can be used under *Tale* or *Fairy tale* main headings. Use this only if the work has been directly translated from one language to another. DO NOT use for works that have been translated and then adapted.
- Use more general subject headings for works that are collections of stories unless there is a common theme for all the stories. For example, if all the stories have animal characters, then use *Animals* as a topical main heading. DO NOT assign a subject heading for each story within a collection.

Note: I feel like I'm missing some things for the subject headings. We haven't talked much about what we're doing for those so this is what I've come up with from snooping in everyone's records. I also want to throw it out there that I don't think we should be using *Folklore* if we have *Tales* or *Fairy tales* as a subject heading. The goal is to be as specific as possible, using the more general heading *Folklore* is redundant in this case.

Sarah! I think I made your comment go away! I will add it to subject guide unless you already have.

Anyway, if there are any more standards for subject headings please let me know so I can add them.

Also, I was thinking about including the breakdown of the motifs from the Sourcebook as an Appendix...? I have a copy that I can scan into the computer. Sarah, I will just send it to you in Canvas (I'm at work and don't have it on me, but I'll try and scan it to my computer when I get home). I'm not sure how we can attach it to the Google Doc, so if we decide it's not necessary than that's fine. (Sara S. 8/9/14)

Sara, could you send to me the breakdown of the motifs from the Sourcebook. I would appreciate it. (Elena 8/9/14)

Do you mean the "General Synopsis of the Index" because I have a copy too. I can scan it if you want to. Do you think it's okay/necessary for us to do that? I mean, whoever is looking up the numbers will have the list of what the motif numbers mean. (Sarah K. 8/9/14)

No, I don't think it's necessary, I just thought since I mentioned it that it might be nice to attach. Sorry, being an overachiever! :) (Sara S. 8/9/14)

I think it would be so nice of us to attach but maybe it is too much. I think excerpts would be okay, but not the whole thing? :((Sarah K. 8/9/14)

Sara, FYA - I read your part of the subject guide. One sentence is confusing. Look at page 21 the sentence where you speak about single stories. You said to copy the title from the 264 field to the 500 field. I emphasized 264. I think it should 245 field. Thank you. (Elena 8/9/14)

[Subject Guide](#)

[Instructions on assigning a LCC call number.](#)

This is a collection focused on folk tales, fairy tales, and mythology. Two specific parts of LCC work best for these areas: PZ and GR. Fairy tales are recommended for classification in PZ8 and fables – in PZ8.2 as shown below in Figure 1.

Figure 1.

LC Class # <input type="text" value="PZ8"/> (Hierarchy Browser)	
Fiction and juvenile belles lettres — Juvenile belles lettres — American and English — Fairy tales	
PZ8	Fairy tales <input type="checkbox"/> Including juvenile editions of Arabian nights Cf. PJ7715-7716 English translations of Arabian nights <input type="checkbox"/>
PZ8.1	Folklore, legends, romance <input type="checkbox"/> Including juvenile editions of Arthurian romance Cf. PN-PT, Folk literature sections
PZ8.2	Fables <input type="checkbox"/> Including AEsop in English versions for children
PZ8.3	Anonymous nursery rhymes (including Mother Goose). Stories in rhyme <input type="checkbox"/> For Library of Congress practice on poetry for children see PN6109.97

Animal stories originally created in English including works of American, Canadian, English, Australian, etc. authors are to be classified in PZ10.3 (see Figure 2).

Figure 2.

LC Class # (Hierarchy Browser)

[Fiction and juvenile belles lettres](#)—[Juvenile belles lettres](#)—[American and English](#)—[Animal stories](#)

PZ10.3	Animal stories <input type="checkbox"/>
	For verse see PZ8.3 <input type="checkbox"/>
	Cf. PZ8.2 Fables <input type="checkbox"/>

Folk tales, mythology, and legends are recommended for classification in the GR area of the LCC (see Figure 3).

Figure 3.

LC Class #

[Folklore](#)

For broad collection of stories use GR76 – see Figure 4.

Figure 4.

LC Class # (Hierarchy Browser)

[Folklore](#)—[Folk literature \(General\)](#)—[By form](#)—[Folktales](#)—[Collections of texts](#)

GR74.4-775	Themes, motives, etc. <input type="checkbox"/>
GR76	Collections of texts <input type="checkbox"/>

For collections of tales on a single theme from more than one region or country see [GR75.A-Z](#)

If the story or collection is a regional story or a collection of regional stories, classify it within that region (see Figure 5).

Figure 5.

LC Class # (Hierarchy Browser)

[Folklore](#)—[By region or country](#)—[Latin America](#)—[Mexico](#)—[General works](#)

GR115	General works <input type="checkbox"/>
GR115.5	Local, A-Z <input type="checkbox"/>

If there is a need to specify an ethnic group, LCC provides such an option for most ethnic groups. For example, *Wisconsin Chippewa myths and tales* is GR111 with an option to Cutter a specific ethnic group – see Figure 6.

Figure 6.

LC Class # (Hierarchy Browser)

[Folklore](#)—[By region or country](#)—[North America](#)—[United States](#)—[By ethnic group, A-Z](#)

GR111.A-Z [By ethnic group, A-Z](#)

If the story is about a specific character, use GR75 to locate the LCC number for that character (i.e., **Baba Yaga** is GR75.B22, see Figure 7).

Figure 7.

LC Class # (Hierarchy Browser)

[Folklore](#)—[Folk literature \(General\)](#)—[By form](#)—[Folktales](#)—[Themes, motives, etc.](#)—[Individual folktale themes and motives, A-Z](#)—[Baba Yaga](#)

GR75.A-Z	Individual folktale themes and motives, A-Z <input type="checkbox"/>
	Including collections of variant tales found in more than one region or country
GR75.A42	Aladdin <input type="checkbox"/>
GR75.A53	Anansi <input type="checkbox"/>
GR75.B22	Baba Yaga <input type="checkbox"/>

The general approach for assigning call numbers is first Cuttering the main entry.

Folk tales, mythology and legends are a significant part of the collection. Although they are supposed to be the creation of a certain people in most of the cases it is recommended first Cuttering the author information. Under the author are considered compilers, adapters, collectors, translators, editors, etc.

If the main entry is for an author, first create the Cutter for the author and then the second Cutter for the title then add the year of publication.

Example 1 – Author main entry - single-story book

the call number for *The Little Red Hen* by Byron Barton, 1993 will be

PZ10.3.B37 L58 1993

where PZ10.3 – for animal stories, B37 – Cutter by author, and L58 – Cutter by title.

Example 2 – Author main entry - collection of stories

Crocodile! Crocodile! Stories Told Around the World retold by Barbara Baumgartner, 1994
GR76.B38 C76 1994

GR76 - Folklore—Folk literature (General)—By form—Folktales—Collections of texts,
B38 - Cutter by the author, and C76 – Cutter by title.

If a collection of stories cannot be qualified for a creator main entry than the title of the collection takes priority and becomes the main entry.

Example 3 – Title main entry - collection of stories

The Buried Moon and Other Stories selected and illustrated by Molly Bang, 1977
GR76.B87 B36 1977

GR76 - Folklore—Folk literature (General)—By form—Folktales—Collections of texts,
B87 - Cutter by the title, and B36 – Cutter by author.

Special cases. There are special cases when a slightly different approach is required.

§ For the purpose of gathering together different versions of the same fairy tale on the shelf, first Cutter by title, then Cutter by compiler, author, etc.

Example 4 – Title main entry - single-story book

The Ugly Duckling retold by Lilian Moore from the story by Hans Christian Andersen, 1987
PZ8.U35 M66 1987

PZ8 - Fiction and juvenile belles lettres—Juvenile belles lettres—American and English—Fairy tales, U35 - Cutter by the title, and M66 – Cutter by author.

In this case the author is considered to be Lilian Moore, the reteller of Andersen’s famous fairy tale.

§ There are cases when the LC Classification provides an option to classify by individual themes and motifs. In this case, the first Cutter by theme or motif is already supplied by LCC. Assign the second Cutter by title, but make an expansion for an author, compiler, translator, etc. to distinguish it from other versions of the story with the same title.

Example 5 – Title main entry + expansion for a contributor - single-story book

Petrosinella A Neapolitan Rapunzel by Giambattista Basile, 1981

GR75.R35 P483 1981

GR75.R35 - Folklore—Folk literature (General)—By form—Folktales—Themes, motives, etc.—Individual folktale themes and motives, A-Z—Rapunzel, P48 – Cutter by title, 3 – expansion for G. Basile.

§ For a single folk tale belonging to a particular ethnic group create only the second Cutter for an author as the first Cutter for an ethnic group is provided by LCC.

Expansion for a title is required.

Example 6 – Author main entry + expansion for a title - single-story book

The Old Woman and the Red Pumpkin : A Bengali Folk Tale translated and adapted by Betsy Bang, 1975

GR305.7.B46 B366 1975

GR305.7.B46 - Folklore—By region or country—Asia. The Orient—South Asia—India—By ethnic group, A-Z—Bengali, B36 – Cutter by author, 6 – expansion by title.

§ When classifying myths, legends, or tales from a particular geographic region create only the second Cutter for a title if the first Cutter for a region is provided by LCC.

Example 7 – Title main entry - collection of stories

Myths and Legends of Hawaii and the Pacific Islands edited by Therese Bissen Bard, 1981

GR110.H38 M37 1981

GR110.H38 - Folklore—By region or country—North America—United States—By state, A-W—Hawaii, M37 - Cutter by author.

(Here you are my part of the Subject Guide Elena 8/9/14)

Thanks Elena! I have a question about PZ10.3. If the work wasn't written in English originally and has been translated, should it go under GR then? Like if I have a book of animal stories from Thailand, it would go under GR312 (Folklore—By region or country—Asia. The Orient—Southeast Asia—Thailand—General works)?

She might be referring to a book she has that is a collection of animals stories from several different regions. Perhaps there is just confusion because PZ10.3 was included in the instructions when we decided what to do for call numbers.

Oh, yes and she has an animal story (single story) that does not have a region specified. I get what you are doing, Elena! I remember now from yesterday. (Sara S. 8/9/14)

Yes, just a second. I will have a look. Sarah, I think it should go to GR312 for general works, you are right. In your subject headings you can use Animals to specify that the book is animal stories. I think that specifying works by region is actually very important especially for specialists. They can search by country or a region.

No, in my case I have a single story books about animals that is why I used for them PZ10.3. I am talking about The Little Red Hen and Aunt Pitty Patty's piggy. They are stories written by American writers so there was nothing that prevented me to use PZ10.3.

My different book Crocodile! Crocodile! is a collection of animal stories from different countries and that is why I classified it in GR76. They are all folk stories. Does it help? (Elena 8/9/14)

Okay that's what I thought! Thanks!!

Actually wait, now I have another question. I have a book of animal stories from around the world that I put in PZ10.3, since they didn't have a single region to class them under, and they are adaptations originally written in English. I think this is okay to leave, but do you think I should change it to GR76? I am mostly concerned about being consistent with the rest of the group. (Sarah K. 8/9/14)

Sarah, I think GR76 is meant to underline the form of a book which is Folktales and it should be a collection of tales to be classified there. GR76 does not emphasize a particular region. PZ10.3 is meant to emphasize the origin of a book which should be animal stories. So GR76 is only for collections of folktales. PZ10.3 is for single story or for a collection of stories about animals written originally in English. I think if your book is a collection of folktales where animals are characters you could use GR76 and then use subject headings for animals. Or, you can also use PZ10.3.

Sarah, what is the name of your book? I will have a look at your records.

Sarah, just now I had a look at this book. I guess you were speaking about The Dial book of animal tales from around the world. Is it right? So I would classify it under GR76. OK. You are welcome.

Yep, that's the one!

It's the Dial Book of Animal Stories by Adler

Sounds good to me. I had not been sure about that one, and actually changed the call number back and forth a few times! Thanks for your help Elena! You are so kind

Ellin Greene Storytelling Collection

Subject Guide

Objective

To provide guidance in the collection and modification of bibliographic records for the Ellin Greene Storytelling collection. Including the assigning of Library of Congress subject terms and Library of Congress Classification.

Audience

The primary audience for this collection is storytellers and researchers. As such, we have strived to provide as information that is helpful and useful for their informational needs.

Background

According to her biography, Ellin Greene is “an author, storyteller, and consultant in library service to children.”[1] In 2010, Greene donated to Dominican University “a wide array of retellings of folklore and fairy tales, as well as professional resources on the topic of storytelling and folklore.”[2] Currently, the Ellin Greene Storytelling collection resides in the Butler Children’s Literature Center.

[1] Ellin Greene – Biography: <http://www.ellingreene.com/>

2 <http://gslis.dom.edu/newsevents/news/butler-center-houses-renowned-collections>

Standards

This subject guide suggests the usage of RDA for the full description of the bibliographic information and the MARC 21 standard to transcribe this information. That is to say, we will use RDA and MARC in our records. This will necessitate the conversion of any records imported from WorldCat at this time.

Conclusion

We believe that this document will provide guidance and assist in the development of the Ellin Greene Storytelling collection. It is envisioned that as more of the collection becomes catalog that this document will grow and change. Thus this document is envisioned as a ‘Living document’ that serves the needs of this collection.

[1] Ellin Greene – Biography: <http://www.ellingreene.com/>

[2] <http://gslis.dom.edu/newsevents/news/butler-center-houses-renowned-collections>

(Stephan Licitra 8/9/14)