

6.2 Punctuation - Pairs and Series

<Pair or Series?>BOLD: The **BOLD** words identify four words that are always coordinate conjunctions: **AND, OR, NOR, BUT.**

You will find it helpful to run the Clarity-Parallelism analysis before working with this analysis.

The words, phrases, or clauses that these words connect must always be parallel.

If there are **two parallel words, phrases, or dependent clauses**, they are joined with a coordinate conjunction - but no punctuation.

If there are **three or more parallel words, phrases, or dependent clauses**, all but the last two are connected with just a comma; and the last two are connected with a comma and a coordinate conjunction.

NOTE: In journalism, the comma is not used with the coordinate conjunction.

If there are two or more sentences, they are joined with a comma and a coordinate conjunction or with a semicolon.

This analysis prints only those sentences with coordinate conjunctions.

More Information

Punctuated incorrectly except in journalism: I am taking courses in English, in history and in math.

Punctuated correctly except in journalism: I am taking courses in English, in history, and in math.

Punctuated incorrectly: I have bad skin, I have dull hair, I have bright white teeth.

Punctuated correctly: I have bad skin, and I have dull hair, but I have bright white teeth.

OR I have bad skin; I have dull hair; I have bright white teeth.

OR I have bad skin; I have dull hair; but I have bright white teeth.

Writer's Workbench found **26 conjunctions**.

It is not enough in this play to simply watch one art work emerge Shakespeare's own **<Pair or Series?>BUT** we somehow see art in greater depth as Prospero himself creates another art work within the play **<Pair or Series?>AND** even another small play within his own.

It is possible to consider Prospero as a sort of Wizard of Oz who manipulates situations **<Pair or Series?>AND** observes results.

If this is true, then one can consider the play as Prospero's own artifact **<Pair or Series?>AND** thus trace his development as an artist in the progression of the play itself.

In this light, you can see the thesis of the paper emerge: the TEMPEST is a sort of synthesis **<Pair or Series?>OR** descriptive definition of the creative process **<Pair or Series?>OR** character of the artist.

However, so many elements in the play demand recognition in the proposed context that it seems necessary to keep Prospero **<Pair or Series?>AND** his art clearly delineated while actually inseparable.

The reader later discovers that Prospero alone has mastery of the seemingly chaotic situation **<Pair or Series?>AND** possesses the skill to "command these elements to silence, **<Pair or Series?>AND** work the peace of the present."

In the realm of his own creation, it is not a position which guarantees success, **<Pair or Series?>BUT** the ability to confront the present moment **<Pair or Series?>OR** inspiration **<Pair or Series?>AND** to bring it to fulfillment.

It is almost as though he senses that the "fullness of time has come **<Pair or Series?>AND** he must bring all his powers to bear on the object at hand.

In this melange, the surge of emotion **<Pair or Series?>AND** the need for tranquillity clash.

The devastating power of passion becomes clear in the action of the King's men, especially Antonio **<Pair or Series?>AND** Sebastian.

They have no patience **<Pair or Series?>AND** demand immediate measures to be taken without due consideration.

As well as being the absence of external noise, it presupposes an interior order capable of reaching out to chaos **<Pair or Series?>AND** unifying it.

He no doubt lived in a silent world, that of the pseudoscholar, <Pair or Series?>BUT his silence was not genuine.

Living on a primitive island for twelve years, Prospero has done nothing <Pair or Series?>BUT indulge his whims in "rough magic."

He has done much, <Pair or Series?>BUT none of his activities been able to effect order where it was most needed.

To achieve integrity, Prospero must somehow merge the active <Pair or Series?>AND contemplative sides of his nature.

As the scene fades, the total impression is one of seeming disintegration <Pair or Series?>AND chaos.

The resulting suspense gives a feeling of incompleteness, <Pair or Series?>BUT as the next scene opens, the controlling factor of the tempest is revealed.

Prospero, then, enters into the crisis of his life as a man <Pair or Series?>AND as an artist by creating a tempest.

It is only the beginning, <Pair or Series?>BUT the preliminary requisites for art are present in it to be worked out in the remainder of Shakespeare's play <Pair or Series?>AND in Prospero's own artistic development.