

### 6.3 Punctuation - Comma, Semicolon, Colon Rules

The "Punctuation - Comma, Semicolon, Colon Rules" analysis **Highlights** those three points of punctuation with **[Rule?]** or **:[Rule?]** or **:[Rule?]**. In each case, you, as the writer, must be able to state the rule that governs the use of that point of punctuation.

This analysis flags punctuation that is present in the sentences. You may need to add other punctuation to the sentences.

If you cannot state a rule, you

- may need to call up MoreInfo to review the rules,
- may need to review the **STEPS** document,
- may need to delete the punctuation, or
- may need to seek your instructor's help.

**This analysis prints only those sentences with internal punctuation marks.**

#### More Information

**Internal Punctuation Rules:**

**One comma may not** separate the subject from its verb.

**Two commas may.**

A **comma follows an** introductory element.

**Commas set off** internal adverbial clauses and transitional phrases and words.

**Commas set off** non-restrictive (non-essential) adjective clauses, phrases, and words.

A **comma or commas separate** numbers of four or more digits, day from year, city from state, and educational title from name.

A **comma separates a** quote from the person credited for the quote.

**Commas separate items in a** one-level series except for the last two items that are separated by a comma and a coordinate conjunction.

**Semicolons separate the major items in a** two-level series (one that includes sub-items) except for the last two major items that are separated by a semicolon and a coordinate conjunction, and commas separate the sub-items from each other and from the major items.

A **comma and a coordinate conjunction may** join sentences.

A **semicolon may** join sentences.

A **semicolon - sentence connector - comma may** join sentences.

**Convention 1:** If there are three or more sentences within a sentence and any two of the sentences are joined with a semicolon, all sentences should be joined with a semicolon even though two or more of the sentences are joined with a coordinate conjunction.

**Convention 2:** If any of the joined sentences include internal comma(s), all sentences within the sentence should be joined with semicolons even if the sentences are also joined with coordinate conjunctions.

A **colon may only be used** following a sentence and may be followed by a list, a definition/explanation, an appositive, or a quotation.

Writer's Workbench found **39 internal punctuation marks.**

William Shakespeare's play, **[Rule?]** the TEMPEST, **[Rule?]** makes an attempt to envelop the reader in the intangible world of art.

If this is true, **[Rule?]** then one can consider the play as Prospero's own artifact and thus trace his development as an artist in the progression of the play itself.

in this light, **[Rule?]** you can see the thesis of the paper emerge: **[Rule?]** the TEMPEST is a sort of synthesis or descriptive definition of the creative process or character of the artist.

However, **[Rule?]** so many elements in the play demand recognition in the proposed context that it seems necessary to keep Prospero and his art clearly delineated while actually inseparable.

The characters are at odds,[Rule?] the the natural elements are in chaos - in fact,[Rule?] the entire situation lacks control of any kind.

The reader later discovers that Prospero alone has mastery of the seemingly chaotic situation and possesses the skill to “command these elements to silence,[Rule?] and work the peace of the present.”

In the realm of his own creation,[Rule?] it is not a position which guarantees success,[Rule?] but the ability to confront the present moment or inspiration and to bring it to fulfillment.

Prospero,[Rule?] too,[Rule?] reveals a special sensitivity to the present.

In his conversations with Miranda,[Rule?] he refers to the concept of time frequently.

In short,[Rule?] Prospero’s awareness that he must be open to the opportunities which are to come to him,[Rule?] is an important beginning in his development as an artist.

In this melange,[Rule?] the surge of emotion and the need for tranquillity clash.

The devastating power of passion becomes clear in the action of the King’s men,[Rule?] especially Antonio and Sebastian.

Throughout the play,[Rule?] these men work against the simple vision which finds good in all things.

As such,[Rule?] they represent the antithesis of art.

In contrast to these “actionists”,[Rule?] the Boatswain echoes a plea which is reiterated often:[Rule?] “Silence!”

As well as being the absence of external noise,[Rule?] it presupposes an interior order capable of reaching out to chaos and unifying it.

Back in Milan when he lived solely for concentrated intellectual studies,[Rule?] Prospero promoted disorder within his kingdom.

He no doubt lived in a silent world,[Rule?] that of the pseudoscholar,[Rule?] but his silence was not genuine.

Living on a primitive island for twelve years,[Rule?] Prospero has done nothing but indulge his whims in “rough magic.”

He has done much,[Rule?] but none of his activities been able to effect order where it was most needed.

To achieve integrity,[Rule?] Prospero must somehow merge the active and contemplative sides of his nature.

The end of the tempest scene,[Rule?] too,[Rule?] as well as its characters,[Rule?] has went to a further bearing on the beginning of the creative process.

As the scene fades,[Rule?] the total impression is one of seeming disintegration and chaos.

The characters scatter,[Rule?] losing contact with each other.

The resulting suspense gives a feeling of incompleteness,[Rule?] but as the next scene opens,[Rule?] the controlling factor of the tempest is revealed.

Prospero,[Rule?] then,[Rule?] enters into the crisis of his life as a man and as an artist by creating a tempest.

It is only the beginning,[Rule?] but the preliminary requisites for art are present in it to be worked out in the remainder of Shakespeare’s play and in Prospero’s own artistic development.