

La critica letteraria, accanto alla vicenda intellettuale, ha una propria evidente dimensione stilistica. Il libro traccia la storia della critica italiana per campioni, per linee e per funzioni, nella convinzione che alcuni dettagli significativi possano illuminare l'intero quadro. Mette a fuoco dunque le principali parole-chiave dei singoli critici e la capacità di argomentarle in rapporto alle idee: da Croce, Gramsci, Debenedetti e Contini a Pasolini, Calvino e Fortini fino all'odierna critica online. I termini "stili" e "forme" vanno qui intesi in senso ampio: dalle figure della frase fino ai registri espressivi e all'insieme delle procedure retoriche che caratterizzano la forza argomentativa di un critico. Non esclusa la questione dei diversi generi del discorso: la monografia, il saggio su rivista, l'intervento breve, la recensione, la stroncatura, le storie della letteratura, i manuali, i blog. Le forme e le idee costituiscono inoltre un campo di forze discorsive soggetto alle regole della riproduzione sociale. Nel corso del Novecento la critica passa dal prestigio alla fungibilità (che contraddistingue in ogni ambito i lavoratori della conoscenza) e alla conseguente autocoscienza della propria "crisi" e "responsabilità": il libro, perciò, considera gli ambiti dell'editoria, del giornalismo, della scuola e dell'università come gli scenari in cui hanno luogo i posizionamenti e le legittimazioni del discorso critico e la scelta dei destinatari.

Le idee e le forme. La critica letteraria in Italia dal 1900 ai nostri giorni, non è articolato secondo i due criteri precedentemente descritti, non è un'esaustiva storia della critica letteraria italiana perché esclude moltissimi critici¹ e perché i casi esemplari presenti non sono sempre disposti in una stretta successione cronologica; non è nemmeno una disamina dei metodi, delle tendenze e delle scuole, perché tende a concentrarsi soprattutto su alcune parole-chiave² e sulla capacità di argomentarle: cioè sulle forme e sugli stili dei singoli critici in rapporto alle loro idee. Il termine *stile*, per molto tempo, è percepito come invecchiato e fuori moda negli studi letterari³. Per ritrovarlo occorre superare almeno un paio di "ere" bibliografiche, oltrepassando lo strato più recente, dove abbondano *rappresentazione* e *immagine*, e quello precedente, inflazionato da dai termini, troppo linguistici, segno e *struttura* (Eugenio Montale intitola *Stile e tradizione* un importante saggio programmatico, "Baretti", 1925).

¹ Per i vuoti, E. Zinato rinvia a Leonelli (1994), Casadei (2001), Ferretti, Guerriero (2010, considerate solo le bozze).

² A quanto riportato sotto, si aggiunga che questo termine va inteso come una serie di concetti e termini-chiave che guidano l'attività del critico "in rapporto con tutto quel che egli sa del pensiero, delle ideologie, delle credenze, della società" (Fortini, 1987b). Si riferisce anche, implicitamente, alla vecchia *history of ideas*, una disciplina storiografica, con spiccata tendenza interdisciplinare, sorta negli U.S.A. negli anni Venti del Novecento grazie a A. O. Lovejoy (1873-1962) e ad altri studiosi della Johns Hopkins University di Baltimora. La tipica forma espositiva dello storico delle idee (sia che si occupi di letteratura e di arte, sia che consideri la filosofia o la scienza), infatti, è l'analisi concettuale e lessicale di testi e contesti (logici, ma anche socio-culturali) nei quali una data idea compare. Vedi sotto.

³ Nozione rivalutata, data la frequenza con cui il termine torna ad essere usato: Testa (1997, 2002), Mengaldo (2001), Casadei (2007), Ficari (2007), Amalfitano (2008). Lo stile sopravvive agli attacchi della linguistica (Compagnon, 2000)

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web g481 01 mark scheme june 2013 categorisation of marks the marking schemes categorise marks on the mach scheme b marks these are awarded as independent marks which do not depend on other marks for a b mark to be scored the point to which it refers must be seen specifically in the candidate s answers

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web a171 02 mark scheme june 2013 4 d marking method for tick box questions if there is a set of boxes some of which should be ticked and others left empty then judge the entire set of boxes if there is at least one tick ignore crosses and other markings if there are no ticks accept clear unambiguous indications e g shading or crosses

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web g481 mark scheme january 2013 6 question answer marks guidance 4 a acceleration rate of change of velocity or acceleration change in velocity time b1 allow a $v u t$ or $v t$ if $v u$ and t or v and t are defined b mass and net force b1 c i 1 acceleration 2 deceleration negative acceleration detail mark constant used in either 1 or 2 or reaches

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