

Subject card

Subject name and code	Marilyn Monroe: Actress, Artist, Woman - on the Centenary of Her Birth, PG_00176446						
Field of study	Cultural Studies						
Date of commencement of studies	October 2025		Academic year of realisation of subject		2025/2026		
Education level	Master's studies		Subject group		Obligatory subject group in the field of study Optional subject group		
Mode of study	full-time studies		Mode of delivery		at the university		
Year of study	1		Language of instruction		Polish		
Semester of study	1		ECTS credits		2.0		
Learning profile	academic		Assessment form		credit		
Conducting unit							
Name and surname of lecturer (lecturers)	Subject supervisor		dr hab. Grzegorz Piotrowski				
	Teachers		dr hab. Grzegorz Piotrowski				
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	0.0	30.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
Learning activity and number of study hours	Learning activity	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	Number of study hours	30		2.0		18.0	50
Subject objectives	The aim of the classes is to reflect on the acting art of Marilyn Monroe (1926-1962), one of the greatest stars in the history of cinema and an icon of global culture, discovered - also in contemporary feminist interpretations - as an outstanding actress and an extraordinary woman. Monroe's film achievements and her evolution as an actress constitute an interesting interpretative material, showing both the mechanisms of the so-called classical cinema and star system, as well as the reception of Lee Strasberg's Method and the pursuit of artistic and existential subjectivity, especially in the works of the masters (Billy Wilder, John Houston).						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[KULMU2_U01] The student demonstrates fluent skills in searching, interpreting, and selecting information, utilizing various sources, media, and technologies, and formulates independent conclusions based on them.	The student is able to search for information about history of classical cinema.	[SU5] implementation of a problem task
	[KULMU2_U06] The student can create synthetic approaches to cultural phenomena based on scientific knowledge and research and professional experience related to the chosen specialization.	The student prepares comparative interpretation of Monroe's film roles.	[SU3] text preparation/written work [SU5] implementation of a problem task
	[KULMU2_W04] The student has profound and organized knowledge concerning contemporary global issues and the theoretical, philosophical, and aesthetic foundations for reflecting on culture and art.	The student knows contexts of evolution of American cinema.	[SW1] oral statement/conversation/discussion [SW3] text preparation/written work
	[KULMU2_W05] The student possesses well-established, specialized knowledge in the field of audiovisual culture or cultural management.	The student knows the artistic achievements of Marilyn Monroe.	[SW1] oral statement/conversation/discussion [SW3] text preparation/written work
	[KULMU2_K04] The student Actively promotes knowledge about culture and art.	The student popularizes the knowledge of American cinema.	[SK2] presentation/project/paper/report
	[KULMU2_U07] The student proficiently prepares various types of written papers in Polish and a chosen foreign language.	Student prepares texts about Marilyn Monroe.	[SU2] presentation/project/paper/report [SU3] text preparation/written work
Subject contents	The specifics of film acting. A look at the actor's face. The actor in silent cinema and classical cinema. The model and the "dumb blonde" as types of women in classical American cinema. Monroe as a ready-made element of film production (The Monkey Cure, Gentlemen Prefer Blondes). Monroe and the Strasberg Method. (Self-)deconstruction and (self-)irony in Monroe's acting style (Bus Stop, The Prince and the Showgirl). Monroe in Wilder's genre films (The Seven Year Itch, Some Like It Hot). Monroe as a professional (Let's Make Love). Towards autonomy and one's own face (Misfits, Something's Gotta Give, B. Stern and G. Barris's photo sessions). Perspectives: a woman, an icon of feminism, a writer? Monroe in popular culture.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Photographic project	51.0%	40.0%
	An essay	51.0%	60.0%
Recommended reading	Basic literature - Barris George, Marilyn. Her Life in Her Own Words. Marilyn Monroes Revealing Last Words and Photographs, New York 2003. - Bordwell David, Thompson Kristin, Staiger Janet, The Classical Hollywood Cinema. Film Style and Mode of Production to 1960, New York 1985. - Buskin Richard, The Films of Marilyn Monroe, Lincolnwood 1992. - Churchwell Sarah, Twarze Marilyn Monroe, przeł. R. Waliś, Warszawa 2018. - Monroe Marilyn, Fragmenty. Wiersze, zapiski intymne, listy, oprac. S. Buchtal, B. Comment, tłum. A. Kozak, Kraków 2011. - Nickens Christopher, Zeno George, Marilyn in Fashion. The Enduring Influence of Marilyn Monroe, Philadelphia 2012. - Piotrowski Grzegorz, Szymański Karol, Marilyn Monroe 1962, Kwartalnik Filmowy 2013, nr 8384. - Spoto Donald, Marilyn Monroe. Biografia, tłum. M. Cendrowska, Warszawa 1997. - Stern Bert, Monroe Marilyn, The Last Sitting. 101 Selected Photographs, London 1993.		

	Supplementary literature	• Dyer Richard, Heavenly Bodies. Film Stars and Society, second ed., London 2004. • Lev Peter, The Fifties. Transforming the Screen 1950-1959, New York 2003 (History of the American Cinema, vol. 7). • Monaco Paul, The Sixties. 1960-1969, New York 2001 (History of the American Cinema, vol. 8). • Wolfe Donald H., The Assassination of Marilyn Monroe, London 1998.
	eResources addresses	
Example issues/ example questions/ tasks being completed	What periods can Monroe's film output be divided into?	
Work placement	Not applicable	

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