



Whodunit...and Who Directed It?: Analyzing Positionality in True Crime Dramatizations

Mariah McKenzie

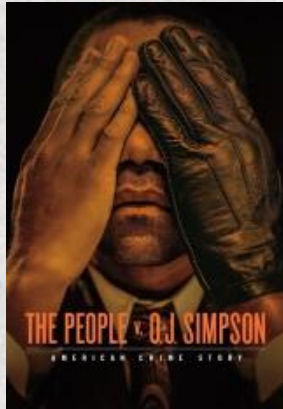
Advised by Jennifer Hayward





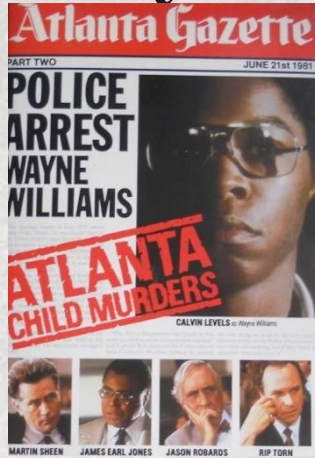
Introduction

- Cultural Phenomenon → “Peak TV” Era
- A Space to Engage in Darker Themes
- Explore of Multiples Perspectives and Systems





My Why and Research Question



How does a director's positionality, including their identity, relationship to the material, and position within the industry, shape their directional vision, narrative framing, and the use of conventions from other genres, and what are the consequences of those choices on how viewers interpret the real events and real people being dramatized?





Theoretical Framework and Methods

Guiding Frameworks

Auteur Theory, Narrative Theory, and Audience Theory



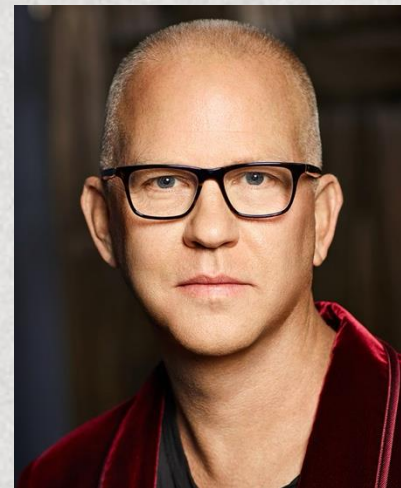
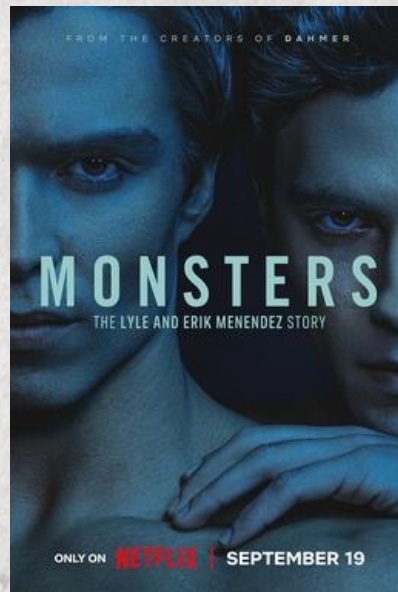
Two Levels of Analysis

Close Textual and Paratextual



Case Study 1: Ryan Murphy

Monsters: The Lyle and Erik Menendez Brothers Story (2024)

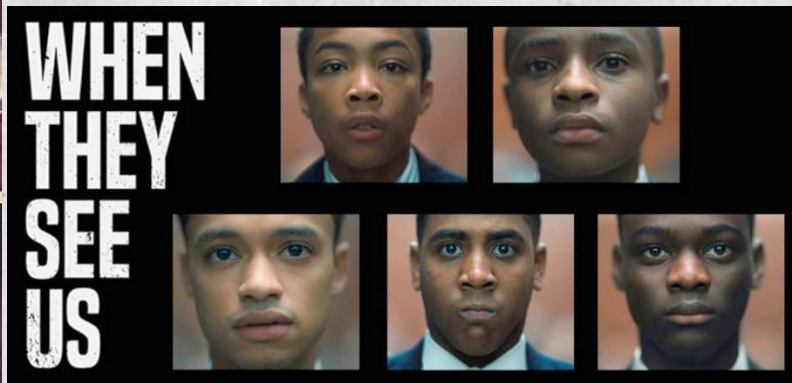




Case Study 2: Ava DuVernay



When They See Us(2019)





Comparison



Conclusion

- Appearance of Positionality in Their Works
 - Limitations and Future Research



Works Cited

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