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A Deconstruction of Dexter: An Analysis of Noble Cause Corruption Within a Crime Drama

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An Analysis of Noble Cause Corruption

Within a Crime Drama

By

Alyssa Nichole Lawrence

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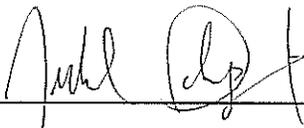
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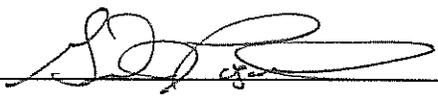
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A Deconstruction of Dexter:

An Analysis of Noble Cause Corruption

Within a Crime Drama

By

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Bachelor of Science
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2011

Submitted to the Faculty of
the Graduate School of Eastern Kentucky University
in partial fulfillment of the requirements
for the degree of
MASTER OF SCIENCE
August, 2013

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ABSTRACT

The literature on corruption within law enforcement typically addresses factors such as brutality, dishonesty, accepting bribes, and using falsified evidence. This research project examines noble cause corruption (NCC), an area that scholarship has ignored until the last ten years. NCC is defined by Crank and Caldero (2007) as using illegal means to achieve good ends. Although NCC is not a new phenomenon it has become of greater focus in television and movies. Many recent television shows have represented NCC in a positive light, almost disguising it as if it were not present. Therefore the topic of this paper is not only about noble cause corruption, but also how media, through television shows such as *Dexter*, portrays NCC. This show was chosen because it desensitizes viewers to noble cause corruption by portraying those who are corrupt in a positive light.

Dexter revolves around the life of one man in the Miami Metro Police Department who works in the crime lab attempting to mask his true self. Outside of the crime lab Dexter is a serial killer, a self-admitted monster who kills serial killers he is able to track down through his job. Although Dexter does kill he is not an "average" serial killer, killing only the people who fit a "moral code" taught to him by his father.

This topic has become increasingly important because there are not very many published sources defining this type of corruption in depth as other forms of corruption within law enforcement. Many authors focus on the idea of police corruption as

breaking down into brutality, accepting bribes, and violating codes of conduct. NCC is a

more specific type of corruption that does not have the same recognition as the other

types of corruption. There are no existing studies of television portrayals of NCC. This

thesis offers a new perspective on how television misrepresentations of noble cause

corruption can shape society's opinion. Through the shows I will be evaluating the

portrayal that noble cause is a positive trait, when in reality the characters are using

illegal means to achieve good ends and are portrayed as the hero.

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LIST OF ABBREVIATIONS

Noble Cause Corruption …..NCC

Modus Operandi …...MO

Ethnographic Content Analysis …..ECA

CHAPTER I

INTRODUCTION

The scholarship of corruption within law enforcement typically addresses factors such as brutality, dishonesty, accepting bribes, and using falsified evidence. Relatively absent in this literature until the last ten years is the study of noble cause corruption (NCC). During roughly the same period many television shows have portrayed noble cause corruption in a positive light, almost disguising it as if it is not present. Although noble cause corruption is not a new phenomenon, it has become a greater focus in television and movies in recent years. The number of scholarly articles on NCC has increased during the last decade possibly because of the influence the media has on viewers. The research presented in this paper contributes to the literature concerning NCC by examining how it is portrayed in the media through the television show *Dexter*. This show was chosen because it desensitizes viewers to NCC by portraying those who are engaged in this behavior in a positive light.

Many authors focus on the idea of police corruption as breaking down into brutality, accepting bribes, and violating codes of conduct. NCC is a more specific type of corruption that does not have the same recognition as the other types of corruption. There are no known studies connecting the media and its portrayal of noble cause

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corruption through television shows. This thesis offers a new perspective on how specific television representations of law enforcement can structure false notions about corruption among the viewing public. Through the show I evaluate the portrayal of NCC, and parse the nature of the (most often positive) depiction from the reality of the character's use of illegal means to achieve good ends and subsequent representation as the hero.

In order to engage more deeply with this material, I employ mixed methods. I utilize a traditional content analysis in which I tally of times NCC is represented throughout each season. Dexter has a pattern of why and how he kills his victims. The victims must fit an established code of "deserving" to lose their life. Also being examined are the factors that race, gender, and age play in the presentation of the murders. I also use a qualitative content analysis in order to consider the cultural work performed by the show. This will be done through a careful examination of certain scenes and episodes. Methods found in Altheide's (1987) Ethnographic Content Analysis and Theoretical Sampling will be used to further this research.

I consider the show as a visual "text" capable of communicating messages indirectly though images, symbols, and speech. As such, my analysis is, in part, an interpretation to discover meanings that are attached to the symbolic images. Such an approach depends heavily on the cultural context with which I associate the meanings. I am aware that there can be many different interpretations of these symbols and that the

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meanings I give to the symbols may very well be one of many meanings. This thesis

demonstrates that a particular pattern emerges from *Dexter* in which NCC is portrayed

heroically. I examine this portrayal in detail, and then locate it in a larger argument and

theoretical framework about media, representation, policing, and the state.

The images that are presented to viewers by the media teach values, ideologies,

and beliefs that are used to interpret the world as it is experienced. These meanings

become naturalized – meaning that they become taken for granted assumptions – and

never questioned (Croteau and Hoynes, 1992). Television gives viewers simulacram, or

substitutions of symbols for the real world. Simulacra are essential copies of things that

no longer have an original (Baudrillard, 1994). Simulacra allows for a construction of

signs and codes to represent social reality. In actuality they represent a type of hyper

reality that has nothing to do with the "real" (Baudrillard, 1994). Shows like *Dexter* have

so permeated out intellectual vocabularies that we cannot extract the "real" meaning

from the simulacra.

Television is used to appeal to homogenous masses of people with a common

interest. In the show *Dexter* the common interest would be the curiosity with serial

killers. The show constantly blurs Dexter's representations and viewers' reality, causing

viewers to side with a killer and cheer for him, instead of acknowledging a killer and

wanting him be held responsible for his actions.

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This thesis seeks to provide information on the frequency of noble cause corruption displayed in the show *Dexter.* By beginning with a literature review of both NCC and Dexter, the paper demonstrates that the show depicts that NCC throughout the entire seven seasons that have been aired. This is done by using quotes from Dexter himself, alongside data from the coding sheets.

Methods and Analytic Strategy

Ethnographic studies refer to the description of people and their culture. These types of studies help researchers understand culture, discourse, and social change. This includes studying documents as representations of social meanings. When examining media it is applied to the culture that the media portrays. A traditional content analysis, as defined by Altheide (2013) helps researchers with drawing patterns of human action when that analysis is conceived by framework.

> "Content analysis translates frequency of occurrence of certain symbols into summary judgments and comparisons of content of the discourse . . . whatever "means" will presumable take up space and/or time; hence, the greater that space and/or time, the greater the meaning's significance."
> (Altheide, 2013, p. 185)

More traditional ways of studying media have been discredited because they do not allow for newer information and how the media has been shaped and constructed according to its' viewers (Altheide, 2013). Ethnographic content analysis (ECA) allows researchers to be more aware of the process, meaning, and emphases that are reflected

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in the content of the media. ECA has allowed researchers to understand that there is an underlying logic that helps to guide communication formats and media content, and how they are interpreted and perceived by the audience (Altheide, 2013).

ECA is used to understand the communication of meaning, which is reflected in modes of information exchange, format, rhythm, and style. Categories are constructed to organize data into similar concepts, but the research is open to new variables emerging throughout a given study (Altheide, 2013). The concepts within the categories are not fixed and may expand as research progresses; alongside the concepts descriptive information must be provided.

The unit of analysis for this study is a popular crime drama shown on television. This paper examines the first seven seasons of *Dexter*, including all eighty-four episodes. *Dexter* revolves around the life of one man in the Miami Metro Police Department who works in the crime lab attempting to mask his true self. Outside of the crime lab Dexter is a serial killer – self-admitted monster – who is able to kill other serial killers by tracking them down through his job. Although Dexter does kill, he is not an "average" serial killer, killing only the people he deems fit a "moral code" taught to him by his father. A coding sheet is used to analyze how many times the character Dexter participates in some act of NCC. Items on the coding sheet are open-ended to allow any possible scenario to be coded in detail. The way the coding sheet was designed allows for a wider array of material to be obtained, analyzed, and discussed.

While the coding sheet catalogues every kill that is shown during the eighty-four episodes, this paper focuses on the character of Dexter. While multiple characters show attributes of NCC, Dexter is clearly the show's protagonist and the vehicle through which NCC is most often expressed.

CHAPTER II

NOBLE CAUSE CORRUPTION LITERATURE REVIEW

Noble cause corruption, as defined by Crank and Caldero (2007), is a moral commitment to make the world a safer place to live, and, "a corruption committed in order to get the bad guys off the streets, to protect the innocent and the children from predators that inflict pain and suffering on them" (pg. 2). In terms of law enforcement, noble cause motivates an officer's behavior with citizens and mobilizes police solidarity. Police and the law embody the moral commitment of the society from which they come. The more society wants officers to reflect a democratic ethos the more we open the door for noble-cause corruption. The trait of focusing on morally good ends is ingrained in us from birth, and is not limited to the police.

Noble cause can lead us to believe the ends are of enough importance that any means to achieve them is acceptable. Police officers are confronted with the question of where to draw the line and what behaviors are acceptable and unacceptable. According to Crank and Caldero (2007), in law enforcement there are "golden apples" and "rotten apples". Rotten apples are those officers who are bad to the core and this rot can spread to the rest of the department. The golden apple is an officer who is intelligent and committed to the noble cause. They believe in the morally right ends of police work.

Golden apples are the ones who break laws in order to do something about crime. They believe in their work too much and will sacrifice anything for the "good end."

NCC usually involves the golden apple, the most committed officers in the agency. Police officers are involved in a mission to make our communities feel safe, and if that requires violating laws to accomplish the mission they will do it. Types of misconduct include, but are not limited to: lying in court to obtain a conviction, planting evidence, and falsifying reports. This misconduct has led to a large percentage of wrongful convictions that have resulted in civil litigation, even though our legal system is built upon the notion that it is better to let a hundred guilty individuals go free than to wrongfully convict an innocent person (Rothlein, 2008).

Officers become corrupted through noble cause for a good reason – to be more effective in the fight against crime. This type of corruption is becoming more widespread than economic corruption among police departments in America (Crank and Caldero, 2007). These officers believe that they are contributing to the welfare of the nation, and that what they are doing is morally important.

When officers believe that this corruption is justified, they place their personal morality above the law. They are no longer enforcers of the law, but are now seen as legislators of the law. They believe that their actions are the law and they use this to act out the moral standard. When having the view that their moral predispositions are in the pursuit to achieve good ends, then any action they take must be good (Crank and Caldero, 2010).

Officers participate in the corruption of the criminal justice system when they believe that the ends justify the means. Their sense of greater good is the community, and their job as police officers is to protect and serve the community. Officers are put under significant pressure to produce a high number of arrests and citations. In these situations they feel as though NCC is justifiable to appease the public and the system (Martinelli, 2006).

Officers continuously find themselves in emotionally tense situations, whether it is risking their lives, relating to emotional suffering of the victim, or apprehending dangerous criminals. Emotions can be relevant at times when important decisions must be made concerning the welfare of others. Human emotions affect every aspect of who an officer is and how she or he acts (Crank and Caldero, 2010).

Police work consists of authority, power, persuasion, and force. The use of authority by police requires people to be obedient when they are told to do something. The police mentality insists that they deserve respect from the people. Symbols of police power include the badge, handcuffs, and the power of arrest (Pollock, 2010). The media in the form of television shows portrays police officers from an authoritative standpoint in which they have ultimate power over the people.

According to the social contract citizens have given up liberty in return for societal protection against others. That is, we give power to the police to protect us, while also realizing that this power can be used against us. Police power should not be abused to meet the goals of protection. Police ethics are inextricably linked to their

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purpose: fair access, public trust, safety and security, teamwork, and objectivity. The

organization must be able to maximize the possibility of ethical action and minimize any

abuses of control (Pollock, 2010).

Thus, we are presented with the question of whether one can still be a good

person, or a good cop, if illegitimate means were used to arrive at good ends. Noble

cause can be a slippery slope because it gives credence to illegal behavior on the part of

the officers (Banks, 2004). The term "slippery slope" was developed by Sherman (2004)

and suggests that officers who receive rewards for their work will eventually become

desensitized to the moral implications of their acts, and these acts become addictive

(Banks, 2004; Crank and Caldero, 2007). Officers find themselves on the slope as the

result of social considerations that bind police together. Banks (2004, pg. 38) defines the

term slippery slope among officers as, "The slide down the slope is eased by the

relativity small moral gap along the continuum." Noble-cause corruption involves

believing that suspects are guilty even when there may be insufficient evidence of guilt.

For police the following justify their thinking (Banks, 2004):

1. **The operative assumption of guilt**: police assume suspects are guilty as part of their culture – believing that questionable behavior is evidence of committing an offense.

2. **The worst of all possible guilt**: police associate danger with guilt in the belief that someone who has the most to hide will try to hide it by all possible means. Therefore, police must discover the truth as quickly as possible, which justified the use of illegal techniques.

3. **The great guilty place assumption**: Police suspicion allows them to see danger where others might see none.

4. **The not guilty (this time) assumption**: Police believe that most people have committed crimes but have been fortunate to not get caught, the use of pressure can show the guilt of the seemingly innocent.

Police are no different than others, and they actually reflect a culture value incorporating concern for victims and the notion that no one should stand above the law. Police officers may place their personal morality above the law, which can be created by a tension from the pressures in society (Banks, 2004; Crank and Caldero, 2007). Citizens expect the police to enforce the law while also obeying regulations about how information is obtained and evidence is gathered. They are also expected to enforce personal morality while respecting the rights of constitutional privacy and due process (Banks, 2004).

The research found was only applying itself to police departments and had not yet broadened it's horizons. NCC, in reference to this paper, does not solely confine itself to the limitations of police officers. Much of the research has been limited to only studying police departments, but by applying this concept to other subjects it is shown that noble cause corruption can be demonstrated in other facets of life.

CHAPTER III

DEXTER LITERATURE REVIEW

The image of a serial killer evokes the thought of a monster killing people for his or her own satisfaction. It was not until the show *Dexter* was released on Showtime that we began to see serial killers in a more positive light. This new serial killer was one that killed to make the world a happier, safer place. The show presents a killer who we should trust and in whom we should put our faith, which causes viewers to second guess the ethical standpoint on whether his killings are criminal or not.

The main character, Dexter Morgan, works for the Miami Metro Police Department as a blood spatter analyst. Also employed with the department is his sister Deb; their late father Harry was also an officer for Miami Metro. Dexter is introduced to us in the first episode while hunting what we see is his first victim, Mike Donovan, for molesting and killing young boys. Dexter only kills criminals who have escaped formal justice, but he is doing this so he can fulfill his craving for the kill (Santaularia, 2010). Dexter narrates, "Florida prisons kick free 25,000 inmates a year. They don't do that for me but it sure feels like it. I search for the ones who feel like they beat the system, they're not hard to find" (Episode 3, Season 1). Dexter believes that he is bringing the chaos of the corrupted justice system back to order and considers it his job to save lives

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(Santaularia, 2010). Throughout the show he is constantly validating himself by saying that if the public knew why he was doing it they would praise him.

Dexter was only three years old at the time of his mother's murder and when Harry Morgan came to the scene he decided to take Dexter and raise him. (Santaularia, 2010). He sees himself as living in darkness and killing only to survive, "No matter where we go we take ourselves and our damage with us. So is home the place we run to, or the place we run from? Only to hide out in places we are accepted unconditionally, places that feel more like home to us. Because we can finally be who we are," (Season 7, Episode 8). Harry Morgan was the cop that found Dexter in this mess and proceeded to take him in as his own son. Because of the circumstances, Dexter believes that he cannot control his biological and physiological make up; he sees himself as a victim. The audience may find it difficult to place the blame on Dexter because they now sympathize with his background. In the misinformed frustrations of many in society who believe criminals go unpunished, Dexter can act out the sin that lives in our minds. This sin is the act of punishing those who are brutally killing innocent people (Quintero, 2010).

Dexter has become the "monster" he is because of witnessing the traumatic murder of his mother. After a drug gang killed her, Dexter and his brother were left in a cargo crate for days before being found. He believes that this caused him to become emotionally void and a serial killer that has been condemned to reenact his trauma by killing others. Because of this lack of socialization and empathy, he must learn how to fake emotions in somber situations (Eshcelman, 2011).At the end of the first season the

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viewer learns that Dexter is the way he is because he witnessed the death of his mother in a shipping container. His mother worked as an informant for Harry Morgan at the Miami Metro Police Department and was killed by a few drug lords about whom she was informing to the police.

When Harry took Dexter under his wing he assumed there would be no full recovery from Dexter's childhood. Instead of trying to return Dexter to a sense of normalcy and a morally sensible way to control his urges, Harry instead taught him skills necessary to survive: steal, concealment, and disguise (as cited in Greene et al., 2001) – what is referred to as The Code of Harry. In the show, even though Harry is dead, his ghost and reoccurring memories haunt Dexter to guarantee that Dexter is making himself invulnerable. This code seeks to put Dexter's aggression to good use by training him how to use it against criminals (Santaularia, 2010). This code was made to establish some sense of normalcy in Dexter's life (Force, 2010) and serves a dual purpose: "by concealing his dark 'nature' Dexter can first survive and flourish in human society while, secondly, engaging routinely in serial murder without getting caught" (Force, 2010, p. 334).

Dexter must establish that his victims "deserve" death by being lawless killers themselves and fitting the code of Harry: doing everything you can to not get caught, controlling your urges, and do not let them control you (Greene et al., 2011). Because Harry was a police officer while he was teaching Dexter, he knew and taught him what the police will look for while pursuing suspected murderers. He taught Dexter how to kill

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and also how to dispose of the remains, a practice revealed in the Season Two opening

episode (Force, 2010).

The first rule of the Code of Harry is to be sure that someone is guilty before

killing them, a practice by which Dexter does not abide by in all instances. The code

provides Dexter an appearance of a moral framework. Dexter evaluates the code Harry

gave him, thinking about it, questioning it, even abandoning it on some occasions.

Dexter creates his own modified code, which shows that he has the ability to reflect on

his moral beliefs and modify them if he finds they are mistaken (as cited in Greene et al.,

2011). Although the code seems moral to Dexter as a way of life it does not mean that

the actions are justifiable – it is still cold-blooded murder.

The Code of Harry becomes questionable to Dexter when he finds out that his

father had lied to him about many things such as his affair with Dexter's mother and

lying about Dexter's biological father. When Dexter finds out that his mother was

working as an informant for Harry he begins to listen to recordings of interviews of his

mother conducted by Harry. It is through these tapes that Dexter realizes that Harry was

having an affair with his mother, and felt the need to take Dexter in as his own child.

 Dexter wonders if Harry created the code in order to mold Dexter into a killer to

seek revenge on others; the others in this case being the men involved in the killing of

Dexter's mother. Dexter continues using the code because he knows that it is what

works for him. The meaning of the code is explained by Eschelman (2011, p. 9),

"Whether or not the code is 'true,' we see that it can be continually projected back onto different contexts in an ethically productive way".

Dexter does not have any inner feelings, just an inner voice which embodies his "Dark Passenger" and the Code of Harry. For Dexter the code allows him to gratify his lust for blood in a socially responsible way. He compares his need to kill to that of a sailor:

> "Man has always been drawn to the sea, but it's an unnatural setting for us, a place of great danger. Tides, currents, waves, wind, each presenting their own hazards, none of which can be ignored. The slightest lapse of judgment may be a mistake you can never recover from. But a good sailor does not fight against these elements, a good sailor works with them, using them to his advantage."
> ("Slack Tide" Season Four)

Moral codes are the human capacity to decide what should and should not be done. They are guidelines we use for our rational choice making. Morality often teaches us that we should not be cruel, egotistical, or gluttonous (as cited in Greene et al., 2011). Without moral rules humans would do whatever came into their heads instead of weighing their decision. This may be the reason Dexter is so loyal to his code. Without the code Dexter would have surely been caught or dead by this time in his life. As he notes in Season Two, "I'm Dexter. I'm not sure what I am. I just know there's something dark in me. I hide it. Certainly don't talk about it, but it's there. Always. This Dark Passenger ("An Inconvenient Life," Season Two).

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Dexter's Representations of Noble Cause Corruption

It is important to consider the representational work of the show with respect to Noble Cause Corruption. That is, Dexter's audible thoughts and dialogue represent his world as meaningful to others (Hall, 1997). The connection the viewer makes through linking concepts and language allows them to make the distinction between the real and imaginary world. We define certain situations by the mental representation that we have constructed through our lifetimes. *Dexter* represents NCC through Dexter's killing for the "common good". The viewers are given a different twist on NCC, that it should not be punished but instead favored. The representation of NCC is much more complicated to those who may have never thought of corruption in a positive aspect. Corruption tends to be more aligned with negative consequences, and although murder is not a positive consequence it is being done to rid society of negative people.

Dexter Morgan has two conceptual maps; he understands the conceptual map of "normalcy" while also intertwining his personal conceptual map that embraces the Western ideological stance. He embodies this by believing in his own version of vigilante style justice. We communicate based on our conceptual map because we tend to share the same broad assumptions through culture (Hall, 1997). In Dexter's case however, he does not feel as though he is human because of his lack of emotion and feeling for any other person. It cannot be expected that he will have a similar conceptual map because of his strong desires to kill and his inability to make sense of why humans act the way

they do. Conceptual maps allow participants of a culture to share the same ways of interpreting signs as language.

Hall (2007) defines visual signs as, "Having meanings and interpreting them within our conceptual maps and language systems in which the visual language bears some resemblance to the real thing". Meanings are constructed by systems of representation; for Dexter this was the code within which he framed his life. It is like Dexter comes from a completely separate culture into which he was born. He had to learn how to survive differently from everyone else because they were not living with the everyday struggles in which he found himself. To stabilize meanings between cultures, codes are used by telling us which language to use to convey ideas (Hall, 1997). Throughout the show Dexter is narrating what is going on, and through this he is showing the audience his codes.

Dexter is, in essence, becoming socialized to live his life by the code defined by Hall (1997). People become socialized in all different ways, it just so happens that Dexter becomes socialized in what he believes to be a valid way of killing people who deserve justice. He has reestablished the line between normalcy and Otherness. Dexter's prevalence to violence goes against all of the western ideals of right and wrong, but at the same time is strict and defined in every other way. We have developed concepts of what is accepted and what is abnormal; our justice system is based on the same ideals. The Other takes part in our concepts of abnormal because they do not go along with our collective moral code. In general, the serial killer has become society's Other

(Donnelly, 2012). One more sentence here that reiterates that Dexter contests the designation of serial killer as Other and forces our reconsideration of that moral boundary.

Dexter's character reinforces conservative ideals of morality, which offers a difference between "good" and "bad" violence. He mirrors America's fascination with ideals of vigilantism while reestablishing a clear line between normalcy and Otherness (Donnelly, 2012). In society we have collective concepts of accepted "normalness", and our justice system is based on these ideals. This Other, which we recognize as abnormal, is attributed to being without collective moral code that is considered to be something that belongs to those other than ourselves.

Dexter's character re-establishes a clear differential of otherness and a clear line between Us and Them once again. His vigilantism is aimed at killing those whose victims look disturbingly like us and those we care about. Society has become fixated on rationalizing violence; violence that punishes the wicked and redeems the wronged. Dexter is the Other, but through his explanation of himself – how he has become what he is, and why he has to kill – we can understand why (Donnelly, 2012).

What matters in *Dexter* is the tone used, chilly and mocking, defining a sociopath's vision of ordinary life. In the show normal life is portrayed as so demented that his personality doesn't seem much different than anyone else. In Season Two Dexter's victims are discovered at the bottom of the bay, giving him the nickname of the Bay Harbor Butcher. But when the identities of the Butcher's victims are revealed to be

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murderers, and the public applauds him. There is even a comic book hero created to

resemble the Butcher, the "Dark Defender", a protector of the city and the executioner

of it's predators. Dexter describes himself as being "half sick with the thrill, the complete

wrongness when the dark passenger inside him takes command" (Tyree, 2008). When

Dexter becomes this "Dark Passenger" he refers to himself as cleaning up a dirty society

(Miami), because law enforcement cannot kill the monsters (as cited in Greene et al.,

2011)

Although Dexter is not an officer of the law, he works in a police department and

he was fathered by a police officer that taught him how to kill without getting caught.

Dexter finds his victims by working with the police department to find background

information, and sometimes even kills them before they have gone to court to be found

guilty or not. He believes that he is killing these people to keep the community safe. He

has essentially established his own justice system because he feels as though the one he

is working for is corrupt, a central tenet of NCC.

Even though Dexter is portrayed as a vigilante, with the representations and

visual imagery he gives viewers, he cannot be held above the law with his ever-growing

body count. While he does not hold himself morally responsible for his killings, because

he is ultimately reinforced by his desires, there should still be legal ramifications for what

he has done (as cited in Green et al., 2011). Traumatic childhoods, like the one Dexter

experienced, can damage children through adulthood in a way that makes them

incapable of empathizing with the suffering of others. It would be unfair to treat them as fully morally accountable agents (as cited in Greene et al., 2011).

Dexter goes to extremes, through his killing, as the means to achieving his ends. The golden apple framework introduced by Crank and Caldero (2007) tells us that Dexter breaks the law to not only fulfill his desires, but also to protect society. He can be viewed as a golden apple because of his level of intelligence – through the meticulously thought out killings – and because he does have the good of society in his concerns. The show offers a sympathetic portrait of Dexter as both a victim of his own urges and as someone who exercises those urges on the worst of society. Indeed, in the arc of Season Two, the bodies of Dexter's victims are found at the bottom of the harbor. Included in the ensuing media reports about the 'Bay Harbor Butcher' are testimonies that the killer should be given a medal. There are a few other times throughout the show where people approve of what he is doing seen through the creation of the comic book character, the Bay Harbor Butcher, and the imitators of his killings.

Television shows, such as *Dexter*, expose us to noble-cause corruption through the justification of unethical, often violent means for a greater good – a safer place to live. Through media representation of NCC as an acceptable means, we can predict a greater public acceptance, especially when connecting it to someone who, on the outside, seems so "normal". By showcasing Dexter as a serial killer that only hunts evildoers, the show frames him as a superhero of sorts and thus alters the moral

vantage from which we perceive the serial killer. Dexter is an admirable figure despite his narcissistic, anti-social tendencies (as cited in Greene et al., 2011).

Perhaps this noble twist on a serial killer puts him at the same recognition as Batman, a hero for our day and age and an outsider who acts in society's best interest. Dexter refers to himself as a superhero saying, "I never really did get the superhero thing, but right now it seems we have a lot in common: tragic beginnings, secret identities, part human part mutant, arch enemies: 'Stalker of the night, his blade of vengeance turns wrong into right'" (Season Two, Episode 5).

The question remains as to whether (or to what extent?) Dexter's killings are from vigilantism, or satisfying his urge to kill and using the code to not get caught. He's cleaning up the community of evildoers whom the justice system has failed to incarcerate, but wouldn't people be fearful knowing that a psychopath lives among them and doesn't always make kills for noble reasons? The plot hinges on the fascinating factor of a serial killer killing other killers, but also killing to satisfy his deepest desires.

CHAPTER IV

DEXTER IN RELATION TO NOBLE CAUSE CORRUPTION

Analysis of Dexter's Kills

The *Modus Operandi* (MO) are actions taken by a perpetrator in order to complete a crime. Dexter's MO varies with some kills but he always uses very personal ways of killing his victims. A person's MO may change and evolve based on the challenges that are faced during the crimes, as well as slip-ups that may lead to them getting caught. Dexter carefully plans his kills by researching victims, completing a stakeout of places they frequent, learning behavioral patterns, and then finding an appropriate kill room (as cited in DePaulo, 2010). The kill room Dexter designs revolves around his victim, such as using their house, place of work, or a signifier that defines the victim.

Dexter's MO is portrayed in a very personal and up close manner, making the kill more meaningful; this is the only way for Dexter to fulfill his impulses. Dexter's most common *modus operandi* is to make victims unconscious and when they awaken they are naked and lying flat on their back (as cited in DePaulo, 2010). Some kills are done in a way to mimic the way his victims killed their victims. His kills begin with giving a shot of an animal tranquilizer to their neck so he has time to set up a kill room and use plastic wrap to strap them down to a table. Once he/she wakes up Dexter tells him/her why

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they are being killed and slices their check to get a blood sample to add to his trophy collection.

As shown in the coding sheet [1] out of Dexter's 52 kills 21 are stabbings, four are strangling, four are beheading, nine are slitting the throat, four are beaten to death, and 10 are classified as others. This data shows that while Dexter's MO varies from kill to kill, almost half of the time he kills his victims through stabbing them in the chest.

Dexter reduces his chosen victims to nameless persons, given the titles of rapists, murderers, pedophiles, and abusers (as cited in Greene et al., 2011). He takes away from them their identity, existence, and choices. The people he has chosen have been given a sense of freedom before they meet Dexter: until then, they have been able to get away with wrongful acts. When Dexter sets his gaze upon them he robs them of this freedom.

They no longer have the freedom to change or reform. Instead of having the identity of teacher, district attorney, nurse, they are given one unanimous identity: criminal (as cited in Greene et al., 2011). Expanding on this notion is the designation of being a person who does not deserve life.

Once Dexter finds a victim that meets his code he begins to control the entire world of that person. Dexter's goal is to end his search in vigilantism, satisfy his need for blood, and for the victim to see himself for what he is (as cited in Greene et al., 2011). He does this by decorating his kill room with pictures and reminders of the people his victim has hurt/harmed. The vulnerability of Dexter's victim is revealed when they are

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1   **Footnote:** Tables are located in Appendix

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bound on the table naked, reducing the victim to nothing but his own skin and the person he/she has been trying to hide (as cited in Greene et al., 2011).

Dexter sees the victim's true identity and he demands of the victim to recognize it: "I've watched 67 people die and in the moment of truth I looked into their eyes, and they knew and I knew they got what they deserved," (Season 5, Episode 1). The criminal identity they carry with them is something that they have to hide from the world, but not from Dexter (as cited in Greene et al., 2011). When they are on the table they deny to Dexter they identity he has given them. In a sense they are right because they have the freedom and opportunity to change; whether or not they take it rests within them. By identifying them as criminals they are shamefully objectified based on their pasts (as cited in Greene et al., 2011). When the victim realizes that Dexter is planning on ending their lives they plead with him saying they will change their ways. But as Dexter often says, "All actions have their consequences, and this is yours," (Season 1 Episode 8).

In Dexter's mind, without his vigilante justice, Miami would be much worse off. As Dexter tells us in "Dex Takes a Holiday", "Monsters come in all shapes and sizes, sometimes it is the very people who are supposed to be protecting us" (Season 4, Episode 4). Dexter is essentially a protector of the public because of his role within the police department in solving murders. All of the victims he kills meet his code, with the exception of a few. Dexter modifies his code over time to adapt it to his changing justification for the kill.

Demographics of Victims

Dexter's main motives for kills are to fulfill his desire and to avenge deaths of others. Although this research does not focus on race and gender playing a huge factor it was still found to be an interesting concept. Coding episodes revealed that Dexter's victims were largely white males in their 30's. Although Dexter did not commit all of the one hundred and twenty kills portrayed in the show, the majority of the kills were those of thirty year old victims. The full breakdown includes: four teenagers, fifteen in their twenties, fifty-seven in their thirties, twenty-one in their forties, six in their fifties, seven in their sixties, two in their seventies, and eight with unknown ages. The average age in Miami is thirty-five years ("Miami-Dade County", 2012), explaining why most of Dexter's victims may have been in their thirties. Although the average age is fact and the show is mainly fictional it shows that the show tries to appear more realistic.

The ethnicity of his victims breaks down as: thirty-four white victims, four black victims, nine Hispanic victims, two Ukrainian victims, and three with unknown ethnicities. These ethnicities were defined by the show and not by the research itself. This was found to be very interesting based on the city in which the show is based – Miami. Miami has a high Hispanic population of sixty percent ("Miami-Dade County", 2012), which would lead one to believe that the majority of the victims would be Hispanic, and this was not reflected in the show. The predominance of the white victims communicates to the researcher that possibly the show is appealing to a more white audience, than sticking with a more realistic view of Miami.

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If the victims had to be all classified into one category they all have one personality trait in common: a history of killing innocent people. This establishes a pattern of one characteristic, but it is not significant enough to say that Dexter mainly kills one race and of a particular age.

Main Protagonist Kills

In every season Dexter has one main kill focus; in the first season it is the Ice Truck Killer, the second season Lila West, the third season Miguel Prado, the fourth season The Trinity Killer, the fifth season Jordan Chase, the sixth season Travis Marshall, and the seventh season Hector Estrada. Dexter focuses on ridding these people from the streets of Miami because they are killers themselves, but in his mind, killing for the wrong reasons.

The Ice Truck Killer is the alias for Brian Moser, a serial killer who is, unbeknownst to Dexter, Dexter's own brother who was separated from him at the time of their mother's killing. Dexter is unaware of this until Moser preys on Dexter's half sister, Debra Morgan. When Dexter finds out that the Ice Truck Killer is his long lost brother he has second thoughts about killing him, proving that Dexter does not strictly follow the code every time. Moser had killed fifteen to twenty prostitutes in Miami and had even planned on killing Debra. Moser even mimicked a kill room for Debra and tried to persuade Dexter to kill her to solidify their brotherhood.

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Dexter ends the first season with the quote, "I've lived in darkness a long time. Over time my eyes adjusted until the dark became my world and I can see" (Season 1, Episode 1). This shows that Dexter learned how to manage his Dark Passenger and not let it completely take over his life. In the killing of his brother he had to pick emotion over the Dark Passenger so as not to follow through with the killing of his sister.

In the second season Dexter begins to attend Narcotics Anonymous meetings to learn how to control his urges. He meets Lila West, an addict herself, who then becomes Dexter's sponsor. What he soon realizes is that Lila is not only detrimental to him controlling his urges but also brings out the Dark Passenger even more. Dexter had focused on trying to get rid of James Doakes, a sergeant with the Miami Metro Police Department because he was catching on to Dexter being a serial killer, but instead Lila decided to kill him to try to win Dexter's affection. Instead Dexter knew that he would have to kill Lila because she fit his code.

The third season maintains focus on Miguel Prado, the Assistant District Attorney for Miami. Dexter meets Miguel Prado through the accidental killing of Prado's brother while preying on another victim, "I went to kill Freebo and ended up killing a total stranger. I've never killed anyone whose guilt I wasn't completely sure of" (Season 3, Episode 1). Dexter's thought process goes through a stage of guilt where he knows he has killed someone who may or may not have fit the code. This is one of a few of Dexter's mishaps throughout the show.

Miguel Prado uses Dexter to help him with his own killing of Billy Fleeter, an ex

football player, that murders people to pay off his gambling debts. Dexter teaches

Miguel that he has to have proof that Billy is a killer, and he also teaches Miguel how to

make his own kill room. Dexter realizes that Miguel is only using his desire to kill for

wrongful means when Miguel kills Ellen Wolf, his number one rival in the courtroom,

without having proof that Ellen has done harm to society.

The fourth season revolved around The Trinity Killer who Dexter admired in a

way. He got up close and personal with Arthur Mitchell (The Trinity Killer) and tried to

learn from him how to live a normal life and have a family while still living out his role as

the Dark Passenger. Arthur has killed for three decades by recreating deaths in his family,

and Dexter sees killing Arthur as the only way to stop the spree, seeing it as his divine

intervention to do so. Dexter kills Arthur in the same way that Arthur killed the men in

his cycles, bludgeoning him to death with a hammer. "It's almost poetic; one serial killer

ending the 30 year reign of another serial killer," (Season 4, Episode 11). Once the crime

scene is cleaned up Dexter realizes that Arthur has killed Dexter's wife Rita, recreating

Dexter's early life, witnessing his mother die, for his son Harrison.

The fifth season had Jordan Chase as the main protagonist opposite Dexter, but

Dexter does not kill hi. He was instead killed by Lumen Pierce whom Dexter taught how

to kill Chase who he was part of a group that had raped and killed many women.

Together, Dexter and Lumen killed men in the group including Boyd Fowler killed by

Dexter, Dan Mendell killed by Dexter, Cole Harmon killed by Dexter, and Alex Tilden who was killed by Lumen under Dexter's supervision.

Dexter's killing of Boyd Fowler was witnessed by Lumen, and although she was terrified of Dexter at first she began to trust him when she found out that he was killing for justified reasons. Dexter knew Lumen wanted revenge for her rape and the killings of the other girls so Dexter taught her how to set up a kill room and follow through with the kill of Alex Tilden and Jordan Chase. The viewer begins to notice that over multiple times Dexter has involved others in his killings, letting them share in his enjoyment.

In Season Six we are introduced to the main antagonist Travis Marshall. Marshall is a serial killer who basis his Tableau killings around religious beliefs and sacrifices. Dexter seeks Marshall at the museum where he works to have Marshall lead him to the man Dexter believes to be behind the religious doomsday killings. Soon after Dexter realizes that Marshall is only listening to a man who does not exist and that Marshall is indeed the Doomsday Killer. While Dexter is on the hunt for Marshall his sister Debra, who works for Miami Metro, is following Marshall at the same time.

For his final Tableau, Marshall chooses Dexter's son Harrison as the lamb because he represents innocence. Marshall is not able to follow through with the kill because Dexter is able to catch him beforehand and strap him down to a table in a church for his kill. When Dexter drives the wooden stake into Marshall's chest his sister walks into the church witnessing the murder. Dexter tries to convince her that Marshall came after him and he blacked out while he was killing him.

Hector Estrada, one of the men originally involved in the death of Dexter's

mother, is the main kill focus in Season Seven. In this season the man who has been

vaguely discussed over the span of six seasons becomes eligible for parole, and released.

When Dexter discovers this news he befriends Estrada taking on the persona of an

informant for some of Estrada's old contacts in the drug cartel. This is important because

Dexter is representing his mother through being an informant, although the difference

being she was representing Miami Metro Police Department, and being an informant

resulted in her death. Dexter takes Estrada back to the shipping container where his

mother was killed to act on his revenge.

Estrada reveals to Dexter that he was only released because Maria LaGuerta –

captain of the Miami Metro homicide department – had discussed it with the parole

board. LaGuerta has caught on to Dexter's killings and is trying to set him up to finally

place the blame on him. LaGuerta shows up at the shipping container to find Estrada

dead and Dexter uses the tranquilizer on her to set up a murder scene of LaGuerta and

Estrada killing each other. Dexter's sister Debra walks in and LaGuerta tries to tell her

that she has to kill Dexter, and while we see Debra struggle with her morals, ultimately

she shoots and kills LaGuerta. The season ends with a quote where Dexter ultimately

begins to question his and Debra's motives, "We all make rules for ourselves, it's these

rules that help define who we are. So when we break those rules we risk losing ourselves

and becoming something unknown. Who is Deb now? Who am I? Is this a new

beginning? Or the beginning of the end?" (Season 7, Episode 12).

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The main antagonists throughout all seven seasons are brought to the attention of the viewer to show that even those whom Dexter becomes familiar with, he still finds reason to kill them. The seasons all revolve around one character who Dexter kills by the end. These kills represent a larger picture of NCC. Viewers learn more about these victims than any of Dexter's other victims during the show. Through these victims NCC is more visible giving viewers more background information on each victim, showing how "evil" they truly are and why Dexter must kill them. The last major kill of LaGuerta in Season Seven leads viewers to the assumption that now Dexter's sister, Debra Morgan, will also be participating in NCC.

Golden Apple Theory Applied

The golden apple theory presented by Crank and Caldero (2007) can be applied to Dexter's reasoning and goals behind his killings. He is committed to the noble cause leading to the kill, and will sacrifice just about anything to achieve his ends. Those in law enforcement positions, like Dexter, feel a need to keep the community safe regardless of the steps taken to get there. Although Dexter is not an officer, he works closely with them leading to how he is able to find his victims. He blames the justice system for not serving the right punishment for the crimes these individuals have committed and takes matters into his own hands.

Dexter is seeking vengeance for people who he does not feel deserve to live, like Hector Estrada. In "Truth Be Told" (Season 1, Episode 11) Dexter's thoughts tell us what

has led him into his persona of his Dark Passenger, "I've never had much use for the concept of Hell, but if Hell exists, I'm in it. The same images running through my head, over and over. I was there. I saw my mother's death. A buried memory, forgotten all these years. It climbed inside me that day, and it's been with me ever since. My Dark Passenger."

Dexter is fully aware that his rationalizations would not be accepted by the public, so he puts on the facade of being an average person, living an average life. He consciously makes the decision to kill his victims. He bases his entire life on the ability he possesses to convince himself that the actions he takes are just and righteous. Dexter wants to control his outer world because it appeases the inner chaos over not knowing his true identity. Dexter is so self-involved in his rationalization of The Dark Defender that he envisions himself as a superhero. Society is more accepting of a hero, even if they do take wrongful actions, because they know heroes are there to protect them. Superheroes are defending the world against evil, fighting for truth and justice, and saving innocent victims (as cited in Greene et al., 2011).

The media has always taught us to be fearful of serial killers, sending society into a frenzy of panic when the face of a killer makes the news. This is not so with the show *Dexter*, where we are drawn to the serial killer. We want to know the thought process behind what he does, and how he has become the cold-blooded killer that he is. His character is a compelling one with his sense of humor and warmth of personality, and his ability to stay up all night killing a victim then being able to go into work the next

morning as if nothing has happened. Viewers are left with a picture of a dark side of

human nature, and the morbid twist on a hero.

As viewers we feel the anticipation of knowing who the real Dexter is while

everyone around him is clueless. The police are unaware of the killings because Dexter

does not leave a body behind; the missing people were not reported as being dead until

his victims' bodies were found at the body of the ocean, with police still being unable to

connect Dexter to the murders. Viewers get to witness everything from Dexter's

perspective, letting them into the mind of a serial killer.

Dexter works in a police department with detectives who are skilled in the area

of homicide, including his sister Debra, yet they do not see him as a killer. As he asks in

"Pilot", "The only real question I have is why, in a building full of cops, all supposedly

with keen insight into the human soul, is Doakes the only one who gets the creeps from

me?" (Season 1, Episode 1). They never expect Dexter to be the man who chops his

victims' bodies up into smaller parts, putting them in trash bags, and dumping them into

the ocean. He maintains the characteristic of being ordinary, keeping quiet and

unemotional. This makes him even more fascinating to the viewers: seeing a normal

person on the outside, but a killer on the inside.

Dexter has three different selves: the traumatized child who is helpless, the

adolescent fearful of his own rage, and the adult who seeks calmness through murder

(as cited in Greene et al., 2011). Such a configuration leads him into the constant

question of "Who am I?", and never finding an appropriate answer. His identity revolves

around the members of his external world, alongside the constant inner battle in his mind of what is right and what is wrong.

His brother's appearance reinforced his explanation of his desire to kill. Lila taught him to regret the thought of intimacy when she turned from lover to a paranoid stalker and murderer. Miguel accentuated Dexter's lack of faith in humanity when Dexter found out that friendships are just seductive forms of betrayal. These experiences led Dexter to think that he was forever enthralled by the identity of having a broken mind in an unforgiving world that would not accept him if the people knew the truth.

CHAPTER V

DISCUSSION

Media Influence on Crime Problems

Mass media select and present crime problems by focusing our attention on social issues and creating myths (Kappeler and Potter, 2005). Through the mass media, myths are able to travel at incredibly fast speeds to large groups of people. By constructing crime problems and generating a large audience to focus their attention on these problems, the media has created an illusion that the crime theme presented affects all. The selection process that the media uses for crime problems is confined to the most gruesome act, with the intention to capture the largest audience (Kappeler and Potter, 2005). Television promotes "hot topics" of entertainment value, such as serial killers like Dexter, to gain an audience.

Serial murder has always been a big topic in the media but it was not until the mid 80's that it became a larger focus of media. A key concept of serial murder was that, "the new wave of murderers were qualitatively different from earlier occurrences, with more savage torture and mutilation of victims" (Kappeler and Potter, 2005). Dexter can be classified as part of a new wave of serial killer. Instead of the media presenting the

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audience with a monster, it gives viewers a man who they can relate to and understand the struggles he faces.

Broadcasting companies chose the way messages are portrayed through the media. For the show *Dexter*, the images given to the audience are those of immoral acts being used against those viewed in society as "bad people" – the ones committing the crimes who need to be disposed of. The producers have done an excellent job of this by giving the audience a likeable serial killer with whom they can identify, based on his end results of being a crime fighter.

Experience through electronic reality is a large part of our daily lives, and this massive consumption aids in constructing our personal identities (Croteau and Hoynes, 1992). Media logic now dominates other rationalized images, leading to a world that draws its' meanings from symbols given to viewers through mass media. Television show producers' guidelines are based around an approach to entertainment using visual information focused around drama and action.

The greater focus of NCC in television shows may be attributed to viewers wanting a new representation of criminality within authoritative positions, shown through noble cause corruption instead of the typical police brutality. Officers are shown in a negative light to get more drama out of shows. NCC gives viewers hope that even though what they are doing may be going against the grain of policing they are doing it for society's benefit. In this age viewers invest a lot of emotion into what is

shown (Croteau and Hoynes, 1992) and told by the media; thus leading to a more

positive image of law enforcement when watching shows like *Dexter*.

Through analyzing the dialogue and the coding done it can be surmised that

Dexter commits acts of noble cause corruption – a moral commitment to make the

world a safer place to live through illegal means (Crank and Caldero, 2007) –forty-eight

time throughout the show (as shown in Table 1). By the end of Season Seven we have

seen seven people that know about Dexter's rituals and killings and they still accept him

for who he is. This makes it easier for the audience to justify Dexter's homicides. The

character's back-story elicits viewers' compassion for him. The show conveys that it is

not Dexter's fault for being the man he is. Instead Dexter blames witnessing the killing of

his mother to the reason why he must rid the city of people like the men who murdered

his mother.

Limitations and Unanswered Questions

With only having access to one coder for all of the episodes it has to be taken

into consideration that there may be some coder bias. While analyzing the show through

a more analytical framework, not all bias can be removed. If another coder was added to

the study it may be surmised that the research would only gain more strength and

analytic value.

In several episodes the viewer must question whether Dexter gets too emotionally involved with his killings. Emotions can overcome the rationalization used with NCC removing the noble cause aspect. There are also kills committed by Dexter that do not fit his code, which would completely extinguish the NCC reasoning he employs to justify to viewers why he kills. He kills four people throughout the seasons that have no connection to NCC. Four kills out of his entire fifty-two kills is not significant but it has to be taken into consideration whether or not Dexter can attribute his killing entirely to NCC.

The show seems to change throughout the first seven seasons. The emphasis in the first few seasons relied more heavily on Harry's Code and with Dexter being absolutely sure that his kills completely fit the code. What was noticed in the last few seasons was that Dexter changed the code to fit his kills, instead of fitting his kills into the code; the Code of Harry seems to morph into the Code of Dexter. The show is communicating that the code changes following Dexter's need to kill, he is not only killing for what he believes are just reasons, but also to satisfy his desires.

The final season of *Dexter* will be aired during the summer of 2013. NCC is greatly demonstrated throughout the show even though the last season is missing from the study. Although the show does not use noble cause corruption one hundred percent of the time the predominance of noble cause corruption cannot be denied.

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Vigilante or Heinous Killer?

Ultimately the show blames a lenient and corrupt criminal justice system for Dexter's inhumane behavior. The men who killed his mother should have been incarcerated before her death and as an informant she should have had better protection. His father, who worked as an officer, taught him how to kill and not leave any evidence behind. Indeed, Dexter follows the Code of Harry throughout the entire show and manipulates it to fit certain kills.

Dexter rationalizes what he does because the criminal justice system, in his eyes, is letting criminals off easy, including releasing prisoners, like Hector Estrada, who Dexter feels should not be able to go free. The show portrays Dexter's position at times as the product of his serial killer instincts and at other times as being unrestrained by the bureaucratic necessities of legal regulations regarding obtaining evidence.

Viewers may sympathize with Dexter because he did not choose his life; witnessing the killing of his mother led him into the art of serial killing. This allows for his actions to be perceived as more just than someone who may freely choose to be involved in mass murders. The show poses interesting points when Dexter can freely choose his victims, but cannot freely choose wanting to kill them.

One has to question if having someone like Dexter in society would be a positive or negative aspect. The show convinces viewers, through consistent and subtle representations of NCC, which in certain lights NCC, can affect perceptions of the criminal justice system. The media has a tendency to teach society to be fearful of serial

killers, but this show puts a new twist on the serial killer image. The show lets us into his

mind and the thought process before, during, and after his kills. The show conveys the

point that society always has a hidden need for a hero, but maybe not in the way we

have imagined it. Perhaps a hero would come more in the form of a person like Dexter,

giving us what we want, while we may not necessarily agree with the actions taken to

get the desired consequences.

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APPENDIX

Table 1 Coding Sheets for Dexter

Coder: Alyssa Lawrence

Episode	Episode Name	Victim Name	Victim Demographics	Victim Offense	Victim Affiliation with Offender	Motive	Offender	Offender demographics	Number of victims who were killed by NCC victim	NCC Offender's MO
1	Dexter	Mike Donovan	40's, white, male, married, priest	raped and killed three boys		fulfill desire	Dexter	40's, white, male, blood spatter analyst, father	3	throat cut with a hand saw in a shed near where the boys were buried
		unnamed	white, female, prostitute	none		fulfill desire	The Ice Truck Killer	30's, white, male, single, prosthetic surgeon	0	drained of blood, frozen, cut into 20 pieces
		unnamed	white, female, prostitute	none	none	fulfill desire	The Ice Truck Killer	30's, white, male, single, prosthetic surgeon	0	drained of blood, frozen, cut into pieces
		Jamie Jaworski	20's, white, single, valet	killed Jane Saunders in snuff film	none	fulfill desire	Dexter	40's, white, male, blood spatter analyst, father	1	beheaded and hit with a meat cleaver at the construction site Jaworski trespassed
2	Crocodile	Ricky Simmons	30's, white, married, police officer	none	undercover officer trying to bring down Guerrero's organization		Norberto Cervantes	30's, Cuban, male, hit man	at least 2	threw Simmons off an overpass
		Norberto Cervantes	30's, Cuban, male, hit man	hit man who killed 2 people	hit man for Gerrero	left behind evidence to tie him to Simmons killings	unnamed assassin		at least 1	stabbed Cervantes in the back
		Kara Simmons	30's, white, married, housewife	none	married to Ricky Simmons	going on orders	Norberto Cervantes	30's, Cuban, male, hit man	at least 2	shot and died later from related injuries
		Matt Chambers	30's, white, male, single	murdered multiple people in drunken hit and runs	Dexter watches Chamber's trial	going on orders	Dexter	40's, white, male, blood spatter analyst, father	2 killed 1 paralyzed	stabbed in the chest in an abandoned liquor store
3	Popping Cherry	Sheri Taylor	20's, white, prostitute	none	none	fulfill desire	Ice Truck Killer	30's, white, male, single, prosthetic surgeon	0	cut into pieces, left in hockey rink, missing fingertips
5	Love American Style	Ernesto Rodriguez	30's, Cuban, engaged	none	Castillo was Rodriguez's coyote	didn't pay his dues	Castillos	30's, Cuban, human traffickers	none	drowned
		unnamed boy		none	Castillo was coyote	didn't pay dues	Castillos	30's, Cuban, human traffickers	none	drowned
		unnamed mother		none	Castillo was coyote	didn't pay dues	Castillos	30's, Cuban, human traffickers	none	drowned
		unnamed grandmother		none	Castillo was coyote	didn't pay dues	Castillos	30's, Cuban, human traffickers	none	drowned
		Jorge Castillo	30's, Cuban, male, married, human trafficker, car wrecker	human trafficker who murdered clients that didn't pay	killed Rita's friends fiance	avenge maid's fiances death who works with Rita	Dexter	40's, white, male, blood spatter analyst, father	at least 4	throat cut in RV in Castillo's lot
		Valerie Castillo	30's, white, female, married, human trafficker	human trafficker who murdered clients that didn't pay	killed Rita's friends fiance	avenge maid's fiances death who works with Rita	Dexter	40's, white, male, blood spatter analyst, father	at least 4	throat cut in RV in Castillo's lot

Table 1 (continued)

Episode	Episode Name	Victim Name	Victim Demographics	Victim Offense	Victim Affiliation with Offender	Motive	Offender	Offender demographics	Number of victims who were killed by NCC victim	NCC Offender's MO
7	Circle of Friends	unnamed victim	30's, white, mother	none	none	fulfill desire	Jeremy Downs	18, white, male	3	cut major arteries in alley
		Jeremy Downs	19, white, male	killed to fill emptiness	suicide	killed someone who deserved to die	suicide		3	slit his own through in jail
8	Shrink Wrap	Vanessa Gayle	30's, white, female, married, prosecutor	none	suicide	convinced to kill herself by Emmett Meridian	suicide		0	shot to the head in bathtub
		Emmett Meridian	40's, white, male, single, psychiatrist	manipulated women into killing themselves	Dexter was using Meridian to help him with intimacy issues	fulfill desire	Dexter	40's, white, male, blood spatter analyst, father	3	throat cut with handsaw in office

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9	Father Knows Best	Jacques Bayard	40's, Haitian, male, single, death squad officer	Haitian criminal	fought against Doakes	revenge	James Doakes	40's, black, male, single, sergeant of miami metro homicide.	2	gun shot under a bridge
		Joe Driscoll	60's, white, male, single, insurance claims adjuster	none	Dexter's biological father	reconnect with Dexter	Ice Truck Killer	30's, white, male, single, prosthetic surgeon.	0	injection of insulin resulting in cardiac arrest in his home.
		Irma Holt	60's, white, female, single	none	knew Brian Moser as the cable guy who was last seen with Driscoll	keep her quiet	Ice Truck Killer	30's, white, male, single, prosthetic surgeon	0	unknown

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11	Truth be Told	Monique	20's, Latina, female, single, call girl	none	was Moser's trick and he worshiped her prosthetic arm	detective Batista was following her as a lead	Ice Truck Killer	30's, white, male, single, prosthetic surgeon.	0	cut into pieces, left under Christmas tree
12	Born Free	Frank	40's, white, male	none	none	needed his car	Ice Truck Killer	30's, white, male, single, prosthetic surgeon.	0	blunt force trauma to the head
		Brian Moser	30's, white, male, single, prosthetic surgeon	attempted to kill Debra Morgan and murdered several people	Dexter's brother	to protect Debra	Dexter	40's, white, male, blood spatter analyst, father	15-20	slit his throat in Moser's house to make it look like a suicide
13	It's Alive!	Rafael Arenas	18, Latino, male, single, member of 29th st kings.	none	Little Chino is head of gang	Arenas was planning to leave the gang	Little Chino	30's, Latino, male, single, enforcer of 29th st kings.	unknown	cut with a machete multiple times and left by the water
		Paul Bennett	30's, white, male, divorced, prisoner	abusive ex-husband of Rita	unknown	upset with Rita for not helping him with his court case	unknown	n/a	unknown	prison fight

Table 1 (continued)

Episode	Episode Name	Victim Name	Victim Demographics	Victim Offense	Victim Affiliation with Offender	Motive	Offender	Offender demographics	Number of victims who were killed by NCC victim	NCC Offender's MO
14	Waiting to Exhale	Eva Arenas	40's, Latina, female, single, mother	was going to testify for son's death.	son was in Little Chino's gang	to keep her from giving up Little Chino.	unknown assassin	n/a	0	cut up with a machete left in the road
		Little Chino	30's, Latino, male, single, enforcer of 29th st kings.	gang enforcer and murderer	Dexter tried to kill him before but Chino got away.	avenge a girl's brothers and mothers death.	Dexter	40's, white, male, blood spatter analyst, father	13	stabbed in the chest in an abandoned garage
15	An Inconvenient Lie	Roger Hicks	40's, white, male, single, car salesman	raped and murdered two women	Dexter buys a minivan from him	follows Hicks and finds out he is planning to kill another woman	Dexter	40's, white, male, blood spatter analyst, father	2	stabbed in the chest in one of his victim's houses
16	See-Through	Felicia Barnes	30's, white, female, married	none	married to him	tired of her yelling at him because he wouldn't talk about his feelings.	Curtis Barnes	40's, black, male, married, retired from Special Forces.	1	shot twice in the chest, once in the head in their house
		Curtis Barnes	40's, black, male, married, retired from Special Forces	killed his wife	know mutual army friends	pulls a gun on Doakes	James Doakes	40's, black, male, single, sergeant of miami metro homicide.		shot in the chest on Barnes' boat
17	The Dark Defender	Denny Foster	40's, white, male, single, comic store owner	none	fellow blogger	got into an argument online	Benjamin Alvaro	30's, white, male, single, online blogger.	1	blunt force trauma to the head in a comic book store
18	Dex, Lies, and Videotape	Ken Olsen	30's, white, male, vigilante	supposed vigilante	worships Dexter	found out Olsen tried to kill like the Butcher, but only killed because he wanted to	Dexter	40's, white, male, blood spatter analyst, father	2	beheaded and left behind so Lundy and his team would find him
19	That Night, a Forest Grew	Betsy Court	18, white, female, single, student	none	unknown	unknown	unknown	unknown	unknown	
20	Morning Comes	Santos Jimenzes	50's, Latino, male, single, drug trafficker	murdered Dexter's mother and three others.	killed Dexter's mother	avenger mother's death	Dexter	40's, white, male, blood spatter analyst, father	4	uses a chainsaw to cut body apart in cabin Jimenez is renting
22	There's Something About Harry	Jose Garza	30's, Latino, male, single, drug trafficker	murderer	none	needed to blame a kill on Doakes	Dexter	40's, white, male, blood spatter analyst, father	1	neck sawed off in Jimenez's cabin, framed Doakes for it
23	Left Turn Ahead	Esteban Famosa	20's, Latino, male, single, drug dealer	drug smugglers	getting drugs from Jimenez's cabin	self defense	Dexter	40's, white, male, blood spatter analyst, father	unknown	neck snapped in front of the cabin
		Teo Famosa	30's, Latino, male, single, drug dealer	drug smugglers	getting drugs from Jimenez's cabin	self defense	Dexter	40's, white, male, blood spatter analyst, father	unknown	head shot in front of the cabin
24	The British Invasion	James Doakes	40's, black, male, single, sergeant of miami metro homicide.		Lila walks in on him being held captive	to destroy evidence against Dexter	Lila West	30's, British, female, single, sculptor	2	Blows up the cabin that he's in
		Lila West	30's, British, female, single, sculptor	murdered her boyfriend and Doakes	Dexter dated her and when they broke up she couldn't handle it	needed to protect his family	Dexter	40's, white, male, blood spatter analyst, father	at least 2	stabbed in the chest in her apartment in Paris

Table 1 (continued)

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25	Our Father	Cal Rooney	50's, white, male, single, carnival worker	presumably a murderer	unknown	unknown	Dexter	40's, white, male, blood spatter analyst, father	unknown	beheaded at the carnival
		Oscar Prado	30's Cuban, male, single, youth center coach	none	none	self defense	Dexter	40's, white, male, blood spatter analyst, father	none	stabbed in the chest with his own knife
		Teegan Campbell	20's, white, female, single, strawberry	none	dating Freebo	look for Freebo and killing people who were associated with him	The Skinner	40's, Nicaraguan, male, tree trimmer	0	strangled, has piece of flesh out from neck, found in a park
26	Finding Freebo	Fred Bowman	20's, white, male, single, drug dealer	Murdered 2 college girls	been stalking Freebo and accidentally killed Prado	to make sure Miami Metro doesn't get him first because he knows Dexter's face	Dexter	40's, white, male, blood spatter analyst, father	2	stabs in the neck with same knife that killed Prado in Teegan's house
27	The Lion Sleeps Tonight	Javier Garza	20's, male, single, pimp for teens	knew Freebo	friends with Freebo	look for Freebo and killing people who were associated with him	The Skinner	40's, Nicaraguan, male, tree trimmer	unknown	strangled, has piece of flesh out from chest, found in park
		Nathan Marten	30's, white, male, single, photographer	pedophile targeting Rita's child	stalking Rita's child	protect his family	Dexter	40's, white, male, blood spatter analyst, father	none	strangled in his own house
28	All in the Family	Jack Rice	30's, white, male, single	none	obsession with Rice	to preserve their love	Fiona Camp	30's, white, female, single	1	bashed head in with a statue
29	Turning Biminese	Ethan Turner	30's, white, male, widowed	Killed his 2 wives	none	got the hint from Prado that Turner was escaping justice	Dexter	40's, white, male, blood spatter analyst, father	2	stabbed in the chest on a cruise ship
30	Si Se Puede	Wendell Owens	15, black, male, single, doorman for Freebo	knew Freebo	worked for Freebo	look for Freebo and killing people who were associated with him	The Skinner	40's, Nicaraguan, male, tree trimmer	none	skin removed off left arm and chest, left in a park
		Clemson Galt	40's, white, male, single, carpenter, prison	Neo-nazi murderer	on Dexter's top 10 list of people to kill	used him to try to get Miguel out of his life	Dexter	40's, white, male, blood spatter analyst, father	<5	stabbed in the chest in vacant house
31	Easy as Pie	Lisa Morton	20's, white, female, single, hockey player	none	none	broke into the house to steal valuables and Morton scared him	Albert Chung	40's, Asian, male, single	2	stabbed with a screwdriver in her home
		Camilla Figg	60's, white, female, widowed, police records supervisor	none	known Dexter his whole life	to let Camilla not feel pain anymore	Dexter	40's, white, male, blood spatter analyst, father	0	euthanize by Dexter through a piece of Key Lime pie
32	The Damage a Man Can Do	Billy Fleeter	40's, white, male, single, ex-football player, gambler	murders people to pay off gambling debts	Miguel has been going after Fleeter for years and has never been able to convict him	to finally make Fleeter pay for his crimes	Miguel Prado	40's, Cuban, male, married, ADA	3	stabbed in the chest in a storage unit filled with gambling machines
		Ellen Wolf	30's, white, female, single, district attorney	none	rivals in court	believes that Ellen helps guilty people escape sentences	Miguel Prado	40's, Cuban, male, married, ADA	0	beaten and stabbed and killed in her home

Table 1 (continued)

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35	I Had a Dream	Miguel Prado	40's, Cuban, male, married, ADA	killed Ellen Wolf and targeted LaGuerta	was one of Dexter's closest "friends"	realized Miguel was killing for the wrong reasons	Dexter	40's, white, male, blood spatter analyst, father	2	strangled in LaGuerta's home and made to look like The Skinner's killing
36	Do You Take Dexter Morgan?	George King	40's, Nicaraguan, male, tree trimmer	the skinner serial killer	Miguel had King tracking Dexter to kill him	self defense	Dexter	40's, white, male, blood spatter analyst, father	<3	snaps King's neck and throws his body in front of a police car essentially skinning himself like his victims
37	Living the Dream	Lisa Bell	20's, white, Sous Chef	none	none	complete cycle	Trinity Killer	60's, white, male, model citizen, teacher, father, deacon	0	severed femoral artery while lying in the bathtub, cleaned murder scene up will, careful, done in an intimate setting
		Benito Gomez	40's, Hispanic former boxer let go because of anger issues	beat two people to death	Dexter testified in Gomez case	vengeance for losing the court case	Dexter	40's, white, male, blood spatter analyst, father	2	Uses a closed down boxing ring, kills without bringing up Benny's past, stabbed in chest with knife
39	Blinded By the Light	Tarla Grant	30's, white, married, mother of 2	none	none	complete cycle	Trinity Killer	60's, white, male, model citizen, teacher, father, deacon	0	Takes victim to abandoned warehouse and convinces her to fall out of the top floor to make it look like a suicide
40	Dex Takes a Holiday	Zoey Kruger	30's, white, widowed, police officer	murdered her family and the thug she pinned it on	work in the same police department, Dexter pretends to be interested in her open house to obtain evidence	Take away Zoey's "permanent vacation" she gave herself by getting rid of her family	Dexter	40's, white, male, blood spatter analyst, father	3	kills her in his house when she tries to stage his death, stabs in chest with knife
41	Dirty Harry	not named	30's, white, father, cafe worker	none	none	complete cycle	Trinity Killer	60's, white, model citizen, teacher, father, deacon	0	bludgeon to death with hammer
		Frank Lundy	80's, white, retired FBI agent,	none	Lundy was onto her father, the Trinity Killer	trying to protect her father	Christine Hill	30's, white, newspaper reporter, daughter of Trinity	1	shot twice outside of Lundy's hotel
43	Slack Tide	Jonathan Farrow	30's, white, S&M photographer	murdered several women	police suspicious Farrow was involved in recent killings	killing the man who was killing innocent women	Dexter	40's, white, male, blood spatter analyst, father	3	beheaded in Farrow's photography studio

Table 1 (continued)

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47	Hello, Dexter Morgan	Stan Beaudry	50's, white, truck driver	murdered a prostitute	potential suspect in Lundy's eyes	taking the focus off Trinity	Dexter	40's, white, male, blood spatter analyst, father	1	throat slit in the back of his semi
		Kyle Butler	60's, white, single	nothing	none	threatened to call the police	Trinity	60's, white, male, model citizen, teacher, father, deacon.	0	choked, head smashed on the floor in Butlers home
		Christine Hill	30's, white, single, newspaper reporter	killing Lundy	looking into her father's case	did not want to give up her father's name	suicide	30's, white, newspaper reporter, daughter of Trinity	2	gun shot to the head in her apartment
48	The Getaway	Arthur Mitchell	60's, white, male, model citizen, teacher, father, d.e.a.con.	killed over an estimated 287 people	followed by Dexter to gain insight into his own life		Dexter	40's, white, male, blood spatter analyst, father	287	head smashed with a hammer in basement of a house being built
49	My Bad	Rankin	30's, white, male	none	Dexter ran into him at a boat dock	dealing with grief after seeing Rita die	Dexter	40's, white, male, blood spatter analyst, father	unknown	beaten to death in a men's bathroom
51	Practically Perfect	Boyd Fowler	30's, white, male, single, dead animal pickup officer	serial rapist and murderer	used moving truck that Dexter rented to kill a victim		Dexter	40's, white, male, blood spatter analyst, father	12	stabbed in the chest in Fowler's house
54	Everything is Illuminate	Dan Mendell	30's, white, male, married, father, pediatric dentist	serial rapist and murderer	part of the group that raped Lumen	vengeance for Lumen	Dexter	40's, white, male, blood spatter analyst, father	12	neck snapped in the warehouse after Lumen shot him.
		Lance Robinson	30's, white, male, single	Murdered 4 homosexual men	Dexter found him for a ritual killing	needed to put the blame of Mendell's murder on someone	Dexter	40's, white, male, blood spatter analyst, father	4	strangles him and leaves the body with the gun used to kill Mendell
58	Take it	Cole Harmon	30's, white, male, single, dishonorably discharged Marine, head of security for Jordan Chase	serial rapist and murderer	part of the group of rapists that Dexter is hunting for Lumen	part of the group that raped Lumen; worked with Fowler and Mendell	Dexter	40's, white, male, blood spatter analyst, father	12	stabbed in the chest in a hotel room and Chase's conference
57	Teenage Wasteland	Alex Tilden	30's, white, male, banker	serial rapist and murderer	part of the group of rapists that Dexter is hunting for Lumen	avenge Lumen and the other 12 girls suffering	Lumen Pierce	40's, white, female, single, no job	12	stabbed in the chest in his own home
59	Hop a Freighter	Stan Liddy	50's, white, male, fired from Miami PD	corrupt cop that gets killed in self defense	originally hired by Quinn to follow Dexter		Dexter	40's, white, male, blood spatter analyst, father	none	stabbed in the chest in the van he used to pick Dexter up
60	Through a Glass, Darkly	Jordan Chase	30's, white, male, single, author, motivational speaker	founding member of The Group that tortures, rapes, and kills women	the final member of The Group	avenge Lumen and the other 12 girls' suffering	Lumen Pierce	30's, white, female, single, no job	1	stabbed in the chest in the camp where they raped and killed all the women

Table 1 (continued)

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61	Those Kinds of Things	Ben	30's, white, male, EMT	killed patients for their organs	unknown	to avenge those that were killed to harvest their organs	Dexter	40's, white, male, blood spatter analyst, father	at least 2	stops heart with a defibrillator in a warehouse
		Roger	40's, white, male, EMT	killed patients for their organs	unknown	to avenge those that were killed to harvest their organs	Dexter	40's, white, male, blood spatter analyst, father	at least 2	stops heart with a defibrillator in a warehouse
		Omar Rivera	40's, male, hispanic, runs a fruit stand	none	none	part of religious killings	Travis Marshall	30's, white, single, conservator	13	removes intestines and leaves them at the scene, later sewing him back up with an Alpha and Omega stitching, 7 snakes inside of him, left in the ocean
		Joe Walker	30's, white, widowed, owner of sports stores	killed his wife	went to HS with Dexter and killed the only woman who was nice to Dexter		Dexter	40's, white, male, blood spatter analyst, father	1	skull crash, stabbed in chest in the football storage room
62	Once Upon a Time	Julio Benes	30's, Latino, single, gang leader, serial killer	murdered a man	tried to come after Brother Sam while Dexter killed him in his auto shop		Dexter	40's, white, male, blood spatter analyst, father	3 or 4	slits his throat in a barbershop
63	Smokey and the Bandit	Nathan Roberts	40's, white, male, single	none	found Marshall while out on a run	part of religious killings	Travis Marshall	30's, white, single, conservator	none	killed in a church and dismembered
		Walter Kenney	70's, white, male, divorced, pipe fitter	Prolific killer in the 80's	Dexter's role model	wasn't the man Dexter thought he was	Dexter	40's, white, male, blood spatter analyst, father	16	suffocated in his recliner in his storage unit
64	A Horse of a Different Color	Erin Bear	30's, white, female, single, waitress	none	went on a date with Marshall	Gellar convinces Marshall to kill Bear	Travis Marshall	30's, white, single, conservator	none	hung in the botanical gardens as the Angel of Death
65	Just Let Go	Nick	20's, Latino, male, single, mechanic	killed Brother Sam	Dexter was very close with Brother Sam	avenge Brother Sam's death	Dexter	40's, white, male, blood spatter analyst, father	1	drowns Nick in the beach where he was baptized
66	Nebraska	Norm	40's, white, male, single, motel owner	threatening to kill Dexter	Owner of the motel that Dexter stayed in	took Dexter's tools and told him that he could have them back from 10 grand	Dexter	40's, white, male, blood spatter analyst, father	unknown	stabs him with a pitchfork in his barn
67	Sin of Omission	Lisa Marshall	30's, white, female, single, teacher	betrayed Marshall by talking to Deb	Marshall's sister	part of religious killings	Travis Marshall	30's, white, single, conservator	none	portrayed as the Whore of Babylon on the school playground with lettering in blood on her forehead
68	Get Geller	Trent Casey	50's, white, male, professor		Atheist professor at same college Geller taught at	being a false prophet	Travis Marshall	30's, white, single, conservator	none	and sitting, stop, alligators target for "The Bowls of Wrath", right hand cut off, drained of his blood
69	Ricochet Rabbit	Steve Dorsey	30's, white, married, unemployed	Marshall's disciple	one of Travis' disciples	helped with the killing of Benson	Dexter	40's, white, male, blood spatter analyst, father	none	stabbed in the lungs on Marshall's stolen boat
		Holly Benson	20's, white, single	none	none	used as the whore for Marshall's plan	Travis Marshall	30's, white, single, conservator	none	throat slashed and stabbed repeatedly on Marshall's stolen boat

Table 1 (continued)

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71	Talk to the Hand	unnamed husband	80's, white, male, married	none	none	part of religious killings	Travis Marshall	30's, white, single, conservator	none	several blunt force injuries
		unnamed wife	80's, white, female, married	none	none	part of religious killings	Travis Marshall	30's, white, single, conservator	none	blunt force injury
		Beth Dorsey	30's, white, female, widowed, unemployed	attempt to kill Deb	married to Steve Dorsey, one of Travis' disciples	trying to kill Deb with wormwood	Dexter	40's, white, male, blood spatter analyst, father	none	looked her in the interview room with the poison gas she was trying to kill Deb with.
		Alberto	30's, Hispanic, male, immigrant smuggler	held Dexter and several others at gunpoint	on the boat that rescued Dexter	to protect the people on the boat	Dexter	40's, white, male, blood spatter analyst, father	unknown	stabbed with a harpoon
72	This is the Way the World Ends	unnamed cop	30's, white, male, cop	none	standing guard at the building Marshall decides to use for his kill	got in the way of Marshalls attempted kill	Travis Marshall	30's, white, single, conservator	none	throat slashed with a sword
		Travis Marshall	30's, white, male, single, curator	religious serial killer	tries to kill Dexter	put an end to Marshall's killings	Dexter	40's, white, male, blood spatter analyst, father	12	stabbed in the chest in the church that Marshall use to plan his killings.
73	Are you...?	Viktor Baskov	20's, Ukrainian, male, single, Kashka brotherhood member	killed Mike Anderson	kills a detective in homicide	make up for not being able to follow through completely with Marshall	Dexter	40's, white, male, blood spatter analyst, father	2	beaten with a fire extinguisher in unclaimed baggage at the airport
		Kaja Soroka	20's, Ukrainian, female, single, prostitute		stripper at the Koshka strip club		Viktor Baskov	20's, ukranian, male, single, Kashka brotherhood member	1	beaten to death
74	Sunshine and Frosty Swirl	Tony Rush	20's, white, male, bouncer at strip club	dated Kaja Soroka	worked for strip club	to keep him quiet	Isaak Sirko	40's, ukranian, male, Kashka brotherhood boss		stabbed in the eye with a screwdriver
		Wayne Randall	30's, white, male, single, former serial killer	serial killer from 1997	talks to Dexter out in the field where he is showing officers where he buried bodies		suicide		8	runs out in front of a semi truck
75	Buck the System	Lois Greene	30's, white, male, single, lab intern for Miami Metro Homicide	wrong place, wrong time	goes back and forth with Dexter trying to expose him for who he really is.		Isaak Sirko	40's, ukranian, male, Kashka brotherhood boss		shoots Greene while he is on Dexter's boat
78	Run	Ray Speltzer	30's, white, male, single, grounds keeper at a cemetery	killed 3 women	Dexter is watching him to make sure he doesn't kill again	wants to show Deb that his killings happen for a reason	Dexter	40's, white, male, blood spatter analyst, father	3	puts a wooden stake through his chest then cremates him
		Alex Dubrozny	30's, Ukrainian, male, married, bartender at strip club		used to frame the killing of Soroka	to satisfy Miami metro and close the case	suicide			gunshot wound to the head because of persuasion by Sirko, Yeliashkevych, and Novikov.

Table 1 (continued)

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77	Swim Deep	Andres Rodriguez	30's, Cuban, male	none	happen to be at the bar that Dexter leads Sirko in	none	Isaak Sirko	40's, ukranian, male, Kashka brotherhood boss		gunshot wound in bar
		unnamed Cuban	30's, Cuban, male	none	happen to be at the bar that Dexter leads Sirko in	none	Isaak Sirko	40's, ukranian, male, Kashka brotherhood boss		gunshot wound in bar
		unnamed Cuban	30's, Cuban, male	none	happen to be at the bar that Dexter leads Sirko in	none	Isaak Sirko	40's, ukranian, male, Kashka brotherhood boss		gunshot wound in bar
79	Chemistry	Sal Price	30's, white, single, investigative writer	none	writing a book on Hannah	was going to expose Hannah	Hannah McKay	30's, white, female, widowed, gardener		put poison on his pen
80	Argentina	unnamed hit man	30's, ukranian, male	hit man after Isaac Sierko	Dexter went to apartment to kill him and the hit man was there	self defense	Dexter	40's, white, male, blood spatter analyst, father	unknown	throat slashed in apartment of Sierko
81	Helter Skelter	Oleg Mickic	30's, ukranian, male, hit man for Koshka brotherhood	killed on Isaak's orders	hit man after Sirko	to protect Hannah	Dexter	40's, white, male, blood spatter analyst, father	>18	stabbed in the back at a shooting range
		Danny Yamiro	30's, Asian, male, paralegal	none	none	fulfill desire	The Phantom Arsonist	20's, white, male, single		killed by arson in his car
		Leo Santplon go	20's, white, male, grad student	none	none	fulfill desire	The Phantom Arsonist	20's, white, male, single		killed by arson in parking garage elevator
		Benjamin Caffrey	30's, black, male, hit man for Koshka Brotherhood	hit man who enjoyed the kills	hit man after Sirko	to keep from getting killed	Isaak Sirko	40's, ukranian, male, Kashka brotherhood boss	3	shot by Sirko on Ukranian cargo boat
		Jurg Yeliashke vych	40's, Ukranian, male, worked for Koshka Brotherhood	working for Koshka brotherhood	keeping Hannah as prisoner for Sirko in return for Dexter's killings	trying to escape	Hannah McKay	30's, white, female, widowed, gardener		bashes head with blender and lamp
		Isaak Sirko	40's, Ukranian, male, Kashka brotherhood boss	killed 8 people for the brotherhood	using Dexter to help him kill the hitmen after him	Novikov did not want Sirko around any longer	George Novikov	30's, ukranian, male, single, manager of miami strip clubs and member of Koshka brotherhood		shot in the chest on Ukranian cargo boat

Table 1 (continued)

Episode	Episode Name	Victim Name	Victim Demographics	Victim Offense	Victim Affiliation with Offender	Motive	Offender	Offender demographics	Number of victims who were killed by NCC victim	NCC Offender's MO
82	The Dark...Whatever!	unnamed mother	unknown	none	none	fulfill desire	The Phantom Arsonist	20's, white, male, single		killed by arson in bathroom
		unnamed daughter	unknown	none	none	fulfill desire	The Phantom Arsonist	20's, white, male, single		killed by arson in bathroom
		unnamed man	unknown	none	none	fulfill desire	The Phantom Arsonist	20's, white, male, single		killed by arson in a bus
		George Nosokov	30's, Ukrainian, male, Koshka Brotherhood,	strip club owner, member of Koshka Brotherhood	using Nadia against Quinn	to release himself from Nosokov's demands	Joseph Quinn	30's, white, male, single, detective for miami metro homicide		gunshot wound to the chest
		Clint McKay	50's, white, male, father, widowed	threatened to turn over evidence on Hannah	asks Dexter for money in return for not turning in evidence on Hannah	protect Hannah	Dexter	40's, white, male, blood spatter analyst, father	none	stabs in the chest and throws in the ocean
84	Surprise, Motherfucker!	Hector Estrada	70's, Hispanic, male, drug kingpin	drug kingpin that killed Laura Moser	killed Dexter's mom in front of him	revenge	Dexter	40's, white, male, blood spatter analyst, father	4	stabbed in the chest in shipping container
		Maria LaGuerta	40's, Cuban, female, captain of miami metro police homicide	trying to link Dexter to Bay Harbor Butcher and involving...	Dexter's captain	to protect herself and Dexter	Debra Morgan	30's, white, female, single, lieutenant for miami metro homicide	0	shot in shipping container and set up to look like Estrada killed her

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VITA

Alyssa Nichole Lawrence was born in Pickerington, Ohio on December 15, 1988.

She attended Trinity Christian Academy and Yates Elementary schools in the Fayette

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