

MIKEY D'S STORYTELLIN' BLOG

2020/09/12 BY ORIGMIKEYD

When Stories Lose Context

The French film 'Cuties' is the debut feature by director Maïmouna Doucouré, a French woman born and raised in Paris. Plagued by notoriety, 'Cuties,' has become a political flashpoint in the United States.



Cuties director Maïmouna Doucouré.

Netflix released the movie this past week, but the uproar is because some people feel that the film sexualizes young girls.



<https://www.vox.com/culture/21431237/cuties-cancel-netflix-controversy-explained>

MOST READ

How *Cuties*, a French movie on Netflix, became part of America's culture war

According to IMDB, the Logline (A One to Two sentence description of a film's premise) *Cuties* is about:

“Amy, an 11-year-old girl, joins a group of dancers named “the cuties” at school, and rapidly grows aware of her burgeoning femininity – upsetting her mother and her values in the process.”

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Cuties (2020) ★ 2.0 10 / 10,468 Rate This

Mignonnes (original title)
TV-MA | 1h 36min | Comedy, Drama | 9 September 2020 (USA)

1:24 | Trailer | 1 VIDEO | 15 IMAGES

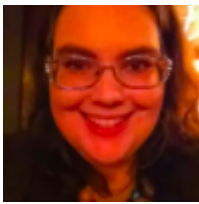
Amy, an 11-year-old girl, joins a group of dancers named "the cuties" at school, and rapidly grows aware of her burgeoning femininity - upsetting her mother and her values in the process.

Director: [Maimouna Doucouré](#)
 Writer: [Maimouna Doucouré](#) (screenplay)
 Stars: [Fathia Youssouf](#), [Médina El Aidi-Azouni](#), [Esther Gohourou](#) | [See full cast & crew](#) »

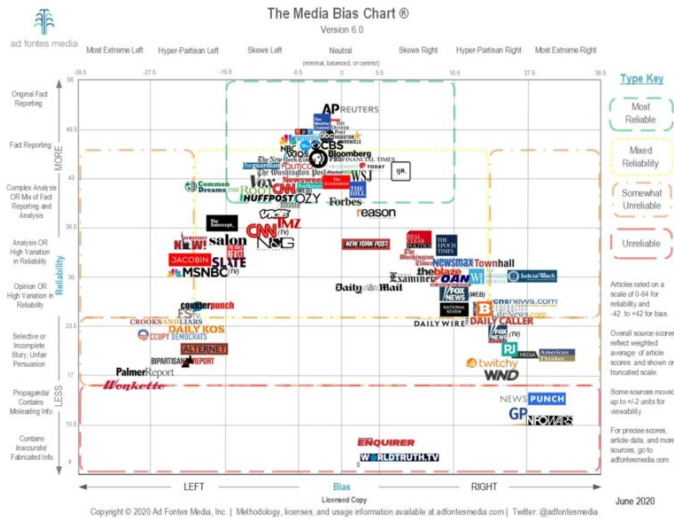
In a Vox article headlined “How *Cuties*, a French movie on Netflix, became part of America’s culture war,” Vox Film Critic and Culture Reporter Alissa Wilkinson and Internet Culture Reporter Aja Romano have a conversation about the polarizing film’s cultural controversy.



Alissa Wilkinson.



Aja Romano.



On the above media bias chart, Vox “skews left,” on the horizontal axis and straddles the line vertically between “Fact Reporting and Complex Analysis OR Mix of Fact Reporting and Analysis.” With that said, this article is a conversation that uses various sources to back up or explain points. Therefore, I believe that Alissa Wilkinson and Aja Romano’s article aligns with Vox’s location on the chart.

Since there is a mix of facts and analysis, I will explain the story’s accepted facts before scrutinizing Alissa Wilkinson and Aja Romano’s interpretation.

1. ‘Cuties’ became liable to enormous outrage and harsh internet backlash.

Cuties | Official Trailer | Netflix



2. Both the film 'Cuties' and Netflix's marketing approach aimed to be edgy and make their viewers think and react.



Left side: Cuties' French poster that had no controversy. Right Side: Cuties' U.S promotional post that caused a stir for sexualizing children.

3. Qanon conspiracy theorists have latched onto this film as proof that 'Cuties' is an "exploitative film made to entice pedophiles."



Left Side: Man holding Qanon sign at Trump Rally. Right Side: Qanon Conspiracy Supporters.

Aja Romano, Vox's Internet Culture Reporter, does a decent job of attempting to see both sides of the argument. She criticizes Netflix's poster for being an "essentially contextless image of girls as they're dancing for a camera they've set up." Alissa Wilkinson adds to and balances Romano's argument, pointing out that people criticized, demeaned, and took much of the film's content out of context. For instance, Missouri's Republican Senator Josh Hawley wrote a letter to Netflix "voicing concerns" and demanding its removal. The hashtag #CancelNetflix trended on Twitter. The reporters presented many sources throughout the article to back up their views.

They cite past controversies of the film *First Man* and 2019's *The Hunt*. In *First Man*, conspiracy theorists believed that China replaced U.S. flags on the moon with Chinese flags in the film's Chinese release.

<https://www.vox.com/2018/9/13/17846986/first-man-flag-controversy-noah-patriotic>

Alissa Wilkinson and Aja Romano also defend some of 'Cuties' haters mentioning that the contextless promo material duped some "well-meaning" people into believing the film's marketing to pedophiles. Overall, when presenting both sides, the two women do a great job.

Near the end of the article, the subject turns to how Qanon took hold of the movie. Both women seem critical of Qanon, even lumping them in with trolls and people who act in bad faith to distort the film's meaning. Some Qanon believers think that the film is part of a Jewish conspiracy. The reporters also present sources throughout the article about Qanon.

<https://www.vox.com/policy-and-politics/2018/8/1/17253444/qanon-trump-conspiracy-theory-4chan-explainer>

The article closes with an analysis of how people get swept up in a frenzy of accusations. Alissa Wilkinson and Aja Romano critique the rush to judgment, mentioning that people should see if accounts have a history of malicious behavior promoting disinformation before making assertions.

My only criticism would be that the journalists use several of their own articles or other Vox articles as sources. Overall, the report presents a fair and balanced conversation about a movie controversy.

 **UNCATEGORIZED**