Jack Oakie Foundation Scholarship

A Scholarship Opportunity for Fine & Performing Arts Students

The Jack Oakie and Victoria Horne Oakie Charitable Foundation awards the Division of Performing Arts at College of the Canyons $10,000 per year which will be distributed to as many as ten COC students as scholarship/trust awards in the amount of $1,000
The Jack Oakie and Victoria Horne Oakie Charitable Foundation has awarded the Fine and Performing Arts Division at College of the Canyons $10,000 per year which will be distributed to as many as ten COC students as scholarship/trust awards in the amount of $1,000 each (non-renewable).

These awards, generally merit-based on an applicant’s COC academic record, COC artistic achievement, and written critical review (see below) will be awarded to students studying Performing Arts (Theatre and Music) or Fine Arts (Art, Graphic and Multi Media Design, Photography, or Media Entertainment Art). Scholarship money is designated for expenses related to applicants’ studies.

**Students can apply for the following scholarships:**

- The Jack Oakie Award for Excellence in Comedy Script or Screenwriting
- The Jack Oakie Award for Excellence in Comedy Film Direction
- The Jack Oakie “It’s All in Fun” Award for Excellence in Film or Theatre Comedy
- *The Jack Oakie “Double Take” Award* (See details on page 2)
- The Jack Oakie “It’s All In Fun” Award for Excellence in Comedy Acting (Film or Theatre) or Comedic Improvisation
- The Gil Kovelman Humor Award for excellence in Comedy
  - In honor of Jack Oakie
- The “Myrtle Mae” Award for Excellence in Film or Stage Performance
  - In honor of Victoria Horne Oakie
- The Victoria Horne Oakie “Albuquerque” Award for Excellence in Comedic Script or Screenwriting
- The Carmen Cortez Dominguez Award for Excellence in Entertainment Communication
  - In honor of Victoria Horne Oakie

**Eligibility Requirements**

**All applicants are required to do the following steps:**

1. **Fill out** the attached APPLICATION FORM
2. Attend the **entire** Jack Oakie Lecture and Film Event to be eligible for the scholarship
3. Currently be enrolled as a student at College of the Canyons
4. Currently be enrolled in or have successfully completed a COC Fine or Performing Arts course within the past 12 months
5. Submit a one to two page typed critical review. (Please review the “Helpful Hints” on page four for completing the Jack Oakie/Victoria Horne Oakie Critical Review)
Completed applications (including the one to two page critical review) must be submitted to the Receptionist’s Office in the Administration Building no later than Monday, November 24, 2014 at 5:00 p.m.

**Directions:**
1. Scholarship applicants will attend the *Jack Oakie Lecture and Film Event* on Tuesday, November 4, 2014 from 4:30pm-7:00pm in Hasley Hall 101.
2. Reception begins at 4:30PM.
3. Featured Speaker will begin at 5PM
4. This year’s screening will be never before seen footage of Jack and Victoria during the early years of Hollywood.
5. Students MUST view and critique a Jack Oakie film of their own choosing in order to complete the application process
   - Write a brief synopsis of the film, and a critical analysis of what the applicant might have done similarly or differently had he/she been the screenwriter, director, specific actor, etc.
   - The submitted copy of the critique will not be returned.

6. *The Jack Oakie “Double Take”* Award Requirements: While at the *Jack Oakie Film and Lecture Event* the applicant will be asked to perform a “DOUBLE TAKE” in the style of Jack Oakie.

**About Jack Oakie and Victoria Horne Oakie**

Jack Oakie came to Hollywood in 1927. His career by that time already included vaudeville, Broadway musicals and appearances in New York films. In Hollywood, he made 87 pictures, mostly comedies or musical comedies, over which period he perfected his trademark comic triple-take. His career included such films as "Once in a Lifetime," "Million Dollar Legs" and "It Happened Tomorrow." Oakie received an Academy Award nomination in the supporting role category for his satirical portrait of a Mussolini-like head of state in 1940's "The Great Dictator."

Victoria Horne Oakie was an American character-actress, appearing in 49 films (uncredited in 25 of these) during the 1940s and 1950s. Some of the films in which she appeared included Blue Skies (1946), Forever Amber (1947, uncredited), The Ghost and Mrs. Muir (1947), Abbott and Costello Meet the Killer, Boris Karloff (1949), and Harvey (1950). Jack Oakie died in 1978 and his wife, Victoria Horne, died in 2003.

For more information about the scholarships, please contact Carina Aasted, Administrative Assistant for the Fine and Performing Arts Division at 661-362-5013.
Helpful Hints for Completing the Jack Oakie/Victoria Horne Oakie Critical Review

For Performing Arts Student
A critical analysis is an examination of a work of art—in this case, a movie—to see what is good about that work of art and what is not so good. The writer need not tell everything about the movie. In fact, the biggest mistake is to retell the story. DO NOT RETELL THE STORY. Assume that your reader has either seen the movie or will choose whether or not to see it, depending on what you write.

A critical analysis must be based on intelligent perception, not just simple likes or dislikes. One way to frame your review is to look at the actors and form opinions about whether you believe the characters. Also determine if they are genuinely portraying the character in the right era and setting for the film. Pay attention to their mannerisms and determine if they are set in the right era and not too modern.

Another method of critiquing an actor’s performance is to watch for characterization. When you critique acting, you have to think like an actor. Actors are trained to form valid characters with history, mannerisms and speech patterns all their own. Watch for their choices, and determine if you agree with their intentions and motives for making the choices they make.

Finally, ask yourself the following: Are you are moved by the performance? If you find yourself thoroughly enjoying the performance, take a step outside of the acting and look at the individual things the actor does that pulls you in. The really good performances are the best to watch, and they help you critique acting by giving you a gauge as to what to watch for in the future.

For Media Entertainment Arts Students
A good film critique provides the reader with a basic idea of what the film is about, and the writer’s critical assessment of the success/failure or effectiveness/ineffectiveness of the film supported by the evidence the writer gathers from the film. It is, therefore, more than a plot synopsis or the enthusiastic blurbs of publicity hype. Avoid words such as "great," "excellent," and the all-encompassing "really good."

You might take a look at http://www.mecfilms.com/critic1.htm which is a "Film Critic’s Guide."

The questions below are meant to stimulate thought about a film and to provide areas of concern you may wish to address in your critique. The list is by no means exhaustive, nor should you follow it at all. Early in the critique it is desirable to sketch enough of the plot to give the reader an idea of what happens in the film. But do not try to recount everything: it can’t be done, and the attempt will frustrate you and bore the reader. (The key word here is "sketch"). If
you provide only a plot summary, you are not writing a critique—you’re writing the equivalent of a book report.

Here are some very basic, starting questions to deal with when writing your critique. Most of the "are" questions can, of course, be followed by "why?" or "why not?" Virtually anything you can think of or react to is valid fodder for a film critique. These questions are indeed very basic.

1. Is the film adapted from fiction or drama, or is it based on an original idea and screenplay? If it is an adaptation, does it follow the original and neglect the cinematic opportunities of the story? Or does it sacrifice the original work for unnecessary cinematic devices? If the story is original, how fresh or innovative is it?
2. Are the characters believable?
3. Are the actors appropriately cast?
4. What is the theme of the film? Is it obvious or only subtly evident? Do the plot, acting, and other elements in the film successfully impart the theme to the viewer?
5. Is the setting/locale appropriate and effective?
6. Is the cinematography effective? Does the film make certain use of color, texture, lighting, etc. to enhance the theme, mood, setting?
7. Is the sound track effective and appropriate? Is the music appropriate and functional, or is it inappropriate and obtrusive?
8. Are camera angles used effectively? Are they ever used for a particular effect?
9. Are there special effects (and/or special effects makeup) in the film? If so, are they essential to the plot? Are they handled skillfully? Do they serve a necessary function, or does the film sacrifice plot or characterization for the effects themselves?
10. Does the film make use of symbols or symbolism? What purpose do the symbols serve? Are they used effectively? How does the symbolism in the film contribute to or enhance the film’s overall theme?