

Tv Show: *The Office* Review

Do you know what the best kind of bear is? False, it is the black bear. If you had seen [The Office](#) you would know that obvious fact. You would also know that bears eat beets. Bears. Beets. Battlestar Galactica. If you do not understand that reference then you clearly have not experienced the thrilling satirical comedy series, *the Office*. It is shot from the perspective of a documentary film crew following the lives within an unconventional paper company, piloted by Regional Manager, Michael Scott. The show went on for 9 seasons, becoming a well acclaimed quirky series based off the original [British version](#). The show almost makes you want to move to Scranton, Pennsylvania, and succumb to your desires of working a white collar job at a paper company. The dynamic characters, combined with comedic writing and unique style, resulted in well deserved success. The thing about bears though, is that [bear attacks](#) come when you least expect it. Similarly, the charismatic show was received well by the public, however, the last few seasons of *The Office* are drastically different than the earliest episodes, downsizing the number of fans as the quality diminished. It was time to terminate the show.

The Office attracts an audience mainly of teenagers and adults up to about age 40 due to its use of dark humor and exploring social issues in the form of comedy with the occasional [sexual reference](#) or event. While the show is predominately family friendly, the humor may not come across to younger viewers, and the mentions of sexual activities may be [inappropriate](#) for them. Additionally, the humor in the American version is different than the original British one because of the [cultural differences](#) so the American one would attract an American audience. So who would like this show? The show would also be engrossing for viewers who enjoy comedy as opposed to more serious and dramatic shows. Also the show does not need to be watched in

order because the major plots of the episodes do not carry over. Viewers who enjoy a more light hearted source of entertainment that can be watched at leisure, would enjoy this show especially because they can watch it in or out of order.

While no longer airing new episodes, the show remains currently relevant through modern media and continues to attract new viewers. The show holds a profitable spot on Netflix and is watched consistently. If you quote *The Office*, you will come to find everyone around you recognizes it. The show is not only popular on Netflix, as it also hogs the [instagram](#) stream, appearing frequently on meme pages and [Youtube compilations](#). For instance, recently a meme featuring Regional Manager, Michael Scott, dressed as one of his many characters known as [Prison Mike](#) floated about the internet and was shared among friends. In 2017, a song titled [Netflix Trip](#) was released, which illustrated the effects the show had on the singer's childhood and how it impacts his decisions til this day. He declares, "Who I am is in these episodes. So don't tell me it is just a show." This demonstrates the shows relevance to its loyal fanbase.

It is important to be original. In the words of Dwight Schrute, "[Identity theft](#) is not a joke. Millions of families suffer every year!" Ironically, the first episode is almost an exact copy of the British doppelganger in terms of dialogue. In fact they also set up the majority of the same character paths. The characters [Dwight Schrute](#) and [Jim Halpert](#), who were based off of [Tim Canterbury](#) and [Gareth Keenan](#), were predestined to be enemies, shown by pulling pranks and arousing a spirit of competition between each other. Pam and Jim also parallel their British twins and have the same type of relationship, mutually believing their love for the other is unrequited. Michael is still depicted as, for lack of a better word, an idiot, but in the American show, he has a bigger heart, meant to please American viewers. American viewers are less

comfortable with the complete raw reality and the shockingly uncomfortable jokes that the UK audience adores. In this sense the show lacks originality, as it so closely resembles its inspiration, but in the episodes following the first episode, the show changes as the characters diverge from their models and the plot evolves. The characters in the American version become more complex, whereas the characters in the UK version remain static, however, this is mostly due to the length difference between the two shows. The writers also tried to preserve the shock humor which can seem a little forced at certain points. Despite this, the American version has become its own, separate from its original show. One of the most distinctive characteristics of the show is the way it is filmed. By using the perspective of a documentary film crew, we are able to see different angles, including various shots of people just [looking into the camera](#). This is one of the most effective techniques used in shooting the show, because the shots are strategically placed and give the perfect amount of awkwardness. The timing, melded with the different expressions the characters give to show emotion, is one of the most comical devices that I have ever seen used. This technique also uses shots that are perfectly imperfect. There are shots with shaky camera action, and shots that are not perfectly filmed. This is quite refreshing, because it establishes a sense of familiarity with the characters and allows for a more comfortable presence that encourages [laughter](#) and makes the show feel more light hearted. It also helps the show seem less scripted and evokes a sense of realism, especially when the characters acknowledge the cameras. The style also provides us with personal interviews that the characters have with the filmers, allowing them to deliver unforgettable one liners and give hilarious commentary. I have never seen a show filmed this way before, and it has become a staple style that we have internalized to portray *The Office*.

The number of viewers was climbing, and the budget was steadily increasing along with the profits. So what happened? I believe that the collapse had to do with the destruction of plot, the ineffective roles that new characters filled, and the undermining of individual character personalities. The original characters were designed to represent different traits, and they play an intricate role in the structural integrity of the show. In the opening seasons, before the merging of the companies, all the characters were easily contrastable but had significant relationships with each other, and therefore they became interconnected. Each had distinct personality traits that made their character unique, but the characters fit together as part of a group that functioned as a fluent and well balanced cast. The chemistry between the actors, combined with the carefully crafted relationships between the fictional characters, contributes to the show's appeal. When the writers added new characters, both at the time of combining branches and after Michael's departure, they disrupted the connections that the original characters had embodied. Their replacements filled unnecessary roles that took away screen time from side characters, while simultaneously extinguishing the plot.

Arguably one of the most consequential relationships in the show is the romance between Pam, the receptionist, and Jim, a salesman. They contributed the presence of pure [romance](#) that reflected a highschool crush like innocence. When they finally tied the knot, a lot of the romance was dulled. The writers then made the bigger mistake of causing problems in their relationship over Jim's job and the distance between them. A lot of the excitement vanished, and we lost the element of mystique. In order to refresh the show, the writers attempted to recycle the romantic plot of Pam and Jim's early relationship using [Plop](#), a new character, and [Erin](#), the new receptionist. This ploy was not effective because, the relationship was pushed much faster in an

attempt to revive interest in the show and fill the growing void from the loss of important characters and well loved storylines. The relationship between Plop and Erin was not allowed to develop thoroughly and build the excitement of fans. The writers also insinuated that the characters were getting old, and tried to show the [cyclical nature](#) of the workplace with this relationship. As the series drew to a close, the writers had the newer cast impersonating the original staff structure, foreshadowing the ending of the show by emphasizing that through the perpetual cycle of renewal the spirit of the original characters remains. Sticking to theme of copying old characters, the writers duplicated a version of Dwight, who was even called Dwight Jr. Dwight's character is so peculiar that it has gained a sense of immortality. His love of beets, paper, and his cousin [Mose](#) were all unique to him, and his relationships, especially those to Jim and Michael, were the most remembered and constructionally important. Dwight Jr. whose real name is [Clark](#), however, added no significance to the show and might as well not have been added at all. If anything, he stole time that could have been used to develop other characters, such as [Stanley Did-I-Stutter Hudson](#), who did not play an up front role in the show.

There is no doubt that Michael was the central protagonist. In fact, the storyline and problems of each episode were typically directly related to him. His character actions were the catalyst for the events that happened on the show. When Michael left, it seemed empty, and the plot had less purpose, so when they took him off the show, they lost the interest a significant portion of the audience. The writers had created a character so iconic that they would not dare replace him with a similar one. His position was replaced by long [forgotten characters](#) who lasted less than a season. Even though some people argued that his character was irritating, the show just wasn't the same without him. Eventually the position was filled by Andy Bernard,

graduate of Cornell, who did not transition into the show well initially. He did not have a place in the office, and while being a semi-unique character, was unnecessary. Despite this he wound up having an enormous role in the show. The trait that defined him the most was his need to excel, but the writers even [ruined](#) this. After sending him on boat ride, he became uninterested in his job and leached off the office's success. What a way to kill a character and a show. Not only did they destroy the plot, but without Michael's special connection to corporate, the characters were unrestrained. The show ended up feeling lost, with no particular direction in which it was headed, until the documentary that was being made about them was released. Upon seeing the trailer, the characters realized that the cameras had filmed significantly more than they realized, which in turn caused the characters to villainize the cameras. Even though it was not a main plot point, and only happened in the last couple of episodes, it was unsettling to see this change in the show's perspective. Throughout the show, the characters had confided their personal thoughts to the cameras and appeared to see the cameras as supportive of their positions, and the filming felt consensual. Because as viewers we saw ourselves as connected to the characters through those cameras, it feels as though the characters' connections with us, the audience, has changed and is now one of animosity. In the process of creating this dystopian experience, the writers create a plot hole as the boom guy, [Brian](#) shows signs of attraction to Pam. This plot point was only pursued for a few episodes, but did not culminate in a concrete ending. Brian was fired in the show for comforting Pam in a time of distress. He later revealed to Pam that they had filmed "pretty much everything" over the course of 10 years when she questioned him about how much had been revealed. To top it off, in the last episode, when the characters became stars, they made it seem like they were misrepresented, once again regurgitating the feelings of discomfort.

So after all this you would be asking yourself, “should I really watch this show?” While the new characters clashed with the expectations laid out by the pilot episodes, for me the ending was not necessarily a deal breaker. The show maintained the same type of humor, and the episodes were produced the same way. Also, who wouldn’t love to hear the [Office theme song](#) a total of 201 times? What I love about the show is the ability of the writers to take influence from an office, a place that is usually depicted as boring and uneventful, and molds it into an amusing show that engages the audience in a adventure of silly antics, crazy bosses, and the power of friendship. The episodes subsequent to the seventh season were lackluster, but only compared to the previous episodes. While the show took a hit in terms of quality and plot, it continued to shine with its jokes and maintained ties to many of the old characters we learned to love from our previous seasons. I would definitely watch this show if you are looking for light hearted humor, but you should expect the prime of the show to stop a little after the fifth season. Just like [Kelly](#) and [Ryan](#), my on-again, off-again relationship with the show ends with me always reconnecting

The Office is a show that began inspiring viewers in 2005 and continues to inspire, despite ending in 2013. The show’s light-hearted approach to office politics and human relationships is a feel-good experience that viewers will want to return to time and time again. Fortunately for those viewers, they have 201 opportunities to connect with those feelings and lighten their day with laughter. The show would definitely earn the [Dundie](#) for best TV show and, knowing Michael, most likely earn one for best main character as well. The show is something that will never die and will always remain in our minds and in our hearts because as [Michael said](#), “An office is for not dying. An office is a place to live life to the fullest, to the max,... An office is a place where dreams come true.”

Rules on reviewing tv shows:

1. A tv review should describe how well it accomplishes the goal of the genre.

Upadhyay discusses the importance of embodying the genre that is being advertised to the public. She thinks if a show is advertised one way, it should fulfill the needs of that genre, such as a comedy which should be funny. She reviews the show by talking about how *Insatiable*, promised to be a satirical drama featuring an overweight high school girl who becomes skinny, but that it fell flat as a satire. She explains that to be more successful as a tv show in this category, it should have more satirical elements that make up the majority of the show and not be so concentrated with dramatic scapegoats. This shows that the writer has background knowledge of this genre and can easily recognize the flaws in the show's formatting while telling the audience what elements of the genre are incorporated in the show.

2. A review should discuss the importance of characters and how they should equally tie in to the plot.

Upadhyay mentions the roles that each character has which contributes to the quality and experience of the overall show. In order to show the importance of the characters, she states, "There are too many characters competing for the spotlight." By establishing a standard for a well balanced cast, she explains that the character paths in the show *Insatiable* are overshadowed by each other. She does this by detailing the way the character's storylines are connected and how they cross paths. She mentions in her review of *Insatiable* that the character, Bob, acts as a father figure to the main character.

By doing this, she tells the audience the kind of relationships that occur that will help the reader decide if they would like the plot.

3. A review should be able to describe the quality of the main storyline.

Upadhyay mentions the inconstant plot and lack of clear storyline within her review of *Insatiable*. She does this by showing that the show was not clear in the message that it was giving the audience. Upadhyay illustrates the inconsistencies in the storyline of the show, *Insatiable*. When talking about the show, she shows that the actions of the main character clash with a person who has an eating disorder. She also talks about the misrepresentation of social issues because of the muddy storyline. She examines the plot and concludes that the original plot gets lost by all the complications that occur throughout the show.

4. A review should analyze the progression of the story over time.

Upadhyay compares the end of the show, *Insatiable*, to the pilot, discussing how it changed and how smoothly it transitioned into the newer episodes. She does this by reviewing the overall change in plot and tone evaluating whether it stayed true to the aura of the earlier episodes. By doing this she indicates that the change in the mood can change the plot, which shows the audience that she cares about if they would enjoy the ending of the show or the direction it was headed. By changing the mood, they, in turn, changed the plot and made the new conflicts seem out of place. By doing this she determines how much the show develops and grows so that audiences can decide whether or not they would find the direction enjoyable.

5. A review should identify and examine the quality of romance and the effectiveness of its presence.

Daniel Fienberg states the importance of romance in television and the reactions it evokes within the characters and also within the audience. In his review of *Lucifer*, he explains that while it carries a large part of the plot, if the relationship seems forced, it can make the show seem charmless despite attempting to achieve the opposite. By comparing the style in which they inflict romance, to other shows, gives him credibility as a writer by indicating that he is well versed. The writer also takes into account, the character traits of the main characters which are why he compares the love interest, Chloe from *Lucifer* with Abbie, from *Sleepy Hollow*. By doing this, he explains the romantic dynamic for the audience.

<https://www.thrillist.com/entertainment/nation/insatiable-review-netflix>

<https://www.hollywoodreporter.com/review/lucifer-tv-review-858503>