Index

NOTE: Page numbers in italics refer to illustrations; those followed by n. and a number to information in a note.

ABC (television company) 120, 121, 211
Abercrombie, Lascelles 4
Abrams, J.J. 207
Aeneid see Virgil: Aeneid
aesthetics see everyday aesthetics
affect: viewers and Detectorists 83
Alias 110, 164, 165, 177
alternate reality games 208, 210
The Americans 18, 21, 163–84
‘Darkroom’ episode 178–82, 181
domestic space and espionage activities 176–82
‘In Control’ episode 172–6, 175
marriage as metaphor 21, 170–4, 183
‘Yousaf’ episode and super-spy narratives 166–70, 168
‘appointment’ television see ‘event’ television
Armchair Theatre 120
Arrested Development 112–13
audience see viewers and viewing experience
Austin, J.L. 25n.9
authorship and creative process in television 140–3
‘authorial signature’ in television 160
differences between film and television 141
moments and author’s work and intent 142–3, 160–1
and Russell T Davies’ work 20, 140, 142, 143, 145–6, 160–1
The Avengers 120, 163

Baal 16
background and foreground in Community 19, 95–113
background of everyday activity in Lost 212–13
Baker, Djoymi 3
Balzac, Honoré de 210
Barr, Nathan 167–8
Barry, John 168
Barthes, Roland 140
The Basil Brush Show 143–4
Baverstock, Donald 132
BBC: programming and science fiction 120–1
BBC Langham Group 122
Index

BBC Radiophonic Workshop 122
BBC Television Centre 129
Ben Hur (film) 3
Berlina, Alexandra 25n.14
Berzsenyi, Christyne 191, 193
Bignell, Jonathan xv, 9, 10, 113n.6
body see ‘epic body’ and The Incredible Hulk
bodybuilders and classical hero’s body 34–5
Bond films 163, 165, 166, 168, 169
Booth, Alan R. 183n.1
‘bottle episodes’ 113n.5
Braun, Lloyd 211
Braybon, John 132
Breaking Bad 222
Brecht, Bertolt and ‘epic theatre’ 15–17
Briggs, Matt 9
Brown, Joseph F. 38
Buffy the Vampire Slayer 221
Buonanno, Milly 8
Bush, George H.W. 172
Butler, Jeremy 88–9, 112, 213

Cairney, James 88, 93
Caldwell, John 7, 210–11, 221
Campbell, Joseph 44, 64
Cardwell, Sarah xv, 25n.13, 104, 141, 160
Casino Royale (film) 165
Cast Away (film) 211
Castrillo, Pablo 180, 182
Cathy Come Home 16
Cavell, Stanley 25n.9, 198
CGI see computer-generated imagery
Cheers 96
The Cheviot, the Stag and the Black, Black Oil 16–17
Chilton, Louis 209
Christie, Agatha see Marple, Miss; Poirot, Hercule
chyrons and foreshadowing in Community 110–11
cinema
auteurism and emphasis on continuity 20, 141–2, 146
authorship differences between film and television 141
bodybuilders as classical gods 34–5
epic films 3, 4–5, 6, 164, 210
melodrama and visual rhetoric of The Americans 177–8
muscular male heroes 34–5, 42–3
science fiction and special effects 121
spy films and focus on the epic 163–4
television’s ambitions to emulate 7
city locations
city and wilderness The Incredible Hulk 47–8, 48
present-day London in Doctor Who 136–8, 137
Cold War and The Americans 163, 166, 169–76, 175
marriage metaphor 21, 171, 172–4, 183
Columbo 186–206
acute observation of the everyday 21–2, 187, 188–92, 198–205
Columbo’s ordinary appearance and demeanour 189–91, 190, 198–200, 201–2, 204–5
Falk’s performance 195–8
‘A Friend in Deed’ episode 187, 189, 190–1, 195–202, 199, 203, 204–5
‘inverted mystery’ structure 194–5
lofty villains and disdain for the ordinary 203–5
‘movie’ production values 186–7
comedy see Community;
Detectorists; sitcoms
Index

Community 95–113
  background and contingent effect on foreground 19, 103–9, 111, 112
  ‘Contemporary American poultry’ episode 107
  ‘Cooperative calligraphy’ episode and monkey 103–9, 110
  cross-dressing and genre performance 107
  epic and expansive possibilities 19–20, 97–8, 102–3, 106, 107–8, 112
  everyday setting 96–7
  inconspicuous foreshadowing device 109–11, 112
  ‘The psychology of letting go’ episode 99–103
Wimmelbild and parallel planes 96–103, 112
  ‘complex TV’ and narrative complexity 101, 109, 112, 183n.2, 222
computer-generated imagery (CGI) 66, 66
Conley, Tom 102
consolatory entertainment 92–3
Cooke, Lez 24n.8
Cools, Valérie 59, 65
‘cop shows’ 186
crime fiction and Columbo 188, 192–4
crook, Mackenzie 88, 93
cross-dressing and Community 107
Cuse, Carlton 208

Dante 210
Dant, Tim 9, 15
Davies, Andrew 141
Davies, Russell T 20–1, 140–61
  and authorship 20, 140, 142, 143, 145–6, 160–1
  on The Basil Brush Show 143–4

Doctor Who ‘End of Time’ episodes 150–3, 152
  fluid sense of epic and everyday in 145–6
  food and the epic and the everyday in The Second Coming 148–9
The Second Coming 20, 145, 146–9, 146, 150, 161n.1
Years and Years 18, 20–1, 145, 153–9, 158
defamiliarisation 13–14, 15, 16
Derry, Justin 54
destiny (fate) and epic form 4, 153, 208
‘divine intervention’ and monkey in Community 103, 104, 106, 108
  and everyday gestures in Doctor Who 153
inconspicuous foreshadowing in Community 109–11, 112
detective literature and Columbo 188, 192–4
Detectorists 18, 23, 75–94
  emotions and family tensions 79–81
  epic and production style 87–90, 91
  epic in time and space 19, 75, 81–2, 90–1
  ordinary lives and epic qualities 76–7, 93–4
  pleasure in everyday lives 19, 84–7, 92–4
  songs and narrative 77–8, 90
  treasure and quest in 19, 75, 77–8, 81–3, 87, 91, 93
  visual language and nature and landscape 23, 76, 82, 82, 83, 88–90, 89, 90–1
Dewey, John 12
Doctor Who 20, 23, 145, 208, 209–10, 220
  ‘The Chase’ serial 20, 116–39, 123, 125, 137
Index

conceived as long-form serial 120, 121–2, 131–2
educational intent 119, 126, 131
‘End of Time’ episodes 150–3, 152
epic scope and everyday production methods 117, 118–19, 121, 129–30, 131–6 realistic aims and unconvincing outcomes 131–6, 138 reboot with Russell T Davies as writer/producer 150–3 TARDIS as everyday space and epic journeys 124–8, 150 target family audience 121, 138 title sequence and modernist design 122
Donaldson, Lucy Fife xv
Don’t Forget the Driver 93
Dragnet 186, 193, 195
dragons in Game of Thrones 67–8
Dr. No (film) 163
drone shots and Detectorists 82, 83, 89, 91
Duncum, Paul 12–13
‘Easter eggs’ 101
Edwards, Martin 206n.2
Elley, Derek 4–5, 164, 166
Elliott, Andrew B.R. 210
Ellis, John 10, 37, 44, 86, 92–3
Elsaesser, Thomas 177
emotions and family tensions in Detectorists 79–81 friendship of Wilf and the Doctor 151–3 in The Incredible Hulk 38–43, 41, 49 enstrangement (estrangement) 13, 14, 25n.14 epic and television 1–2, 11 and binary with everyday 1, 2–3, 15–18, 58 meanings of epic and qualities in television 1, 5–9, 53, 97, 210–11 plurality of meaning and Russell T Davies’ work 145–6 and traditional spy genre 163–4 ‘epic body’ and The Incredible Hulk 18, 34–5, 36, 42–3 ‘epic cycle’ 3 epic films 3, 4–5, 6, 210 bodybuilders cast as gods 34–5 ‘epic miniseries’ 7 epic poems and literature 1, 3–4, 53, 97, 119–20 foreshadowing 109 hero in 4, 17 serial format 119 as vast narratives 210 see also myths and legends and individual works ‘epic television’ genre 1, 3–5, 6–7 Brechtian plays on television 16–17 and Game of Thrones 53–4, 55–8 see also long-form seriality ‘epic theatre’ and Brecht 16–17 Epicurus 25n.9 ER 221 espionage see spy genre ‘event’ television 22, 186, 210, 220–1 everyday aesthetics 2, 11, 12–15 and Lost 22, 213–15, 216–17 paying attention to the ordinary 14 and repetition 217, 222 everyday and television 9–18 aesthetics see everyday aesthetics and binary with epic 1, 2–3, 15–18, 58 defamiliarisation 13–14, 15 everyday life as content 9
everyday and television (cont.)
‘everyday’ type programmes 9–10
fluidity of meaning and Russell T Davies’ work 145–6
and long-form seriality 19,
52–3, 57–8, 59
and the spectacular 58, 61,
62–4
television’s presence in everyday life 10–11, 36–7, 52, 85–6,
161, 212, 220–2
expanded worlds
Doctor Who and unlimited potential 122, 128
epic and potential of Community 19–20, 97–8,
102–3, 106, 107–8, 112
and television epics 8, 18, 52–3,
122
traditional epics and potential stories 97
extended narratives see long-form seriality

Falk, Peter 189–90, 190, 195, 196,
197
The Fall and Rise of Reginald Perrin 86

family
domestic and epic in The Americans 165–84
emotions and family tensions in Detectorists 79–81
emotions and family tensions in
The Incredible Hulk 39–40, 49
and everyday in Game of Thrones 61, 69
and everyday in spy narratives 164–5
intimate and the epic in Years and Years 154–9
and loneliness in
The Incredible Hulk 45–8, 48
fate see destiny and epic form
Fawaz, Ramzi 32–3

feminine narratives and The Incredible Hulk 37
Ferrigno, Lou 34, 35, 36
Feuer, Jane 10, 11
Fields, Joel 170
films see cinema
film and video shooting for Doctor Who 129–30
finales: disappointing Lost finale 208–9, 216
Fiske, John 37, 56, 57, 58
Fleabag 112–13
flexi-narratives 101, 109, 112
Flynn, Johnnie 77
food in The Second Coming 148–9
Ford, Andrew 97
foreground and background in Community 19, 95–113
‘forensic fandom’ and Lost 208
foreshadowing
in Community 109–11, 112
in Doctor Who 153
Frankenstein (fictional character) 33–4, 133, 134
Freud, Sigmund 39
Frick, Alice 132
games see alternate reality games
Game of Thrones and ‘Epic 9s’
episodes 5, 17, 52–73, 208,
210, 222
‘Battle of the Bastards’ episode 55, 64–71, 66, 70–1, 72
battle scenes and epic production values 61–2, 64,
66, 66, 70
epic and everyday human experience in 18–19, 54–5,
58–64, 65–6, 66–7, 69, 71,
72–3
multiple leads and potential heroes 56, 64, 70, 71
subverting of audience expectations 56, 61, 72
‘The Rains of Castermere’/Red Wedding episode 60–1
García, Alberto N. 180, 182
Index

Garnett, Tony 16
Gauntlett, David 9
Gazzara, Ben 187, 201
gender norms in Game of Thrones 62
genre parodies in Community 107
Gilgamesh (epic poem) 97
Gillan, Jennifer 210
Gilliat, Gary 128
gods
and ‘epic body’ 34–5
and man’s destiny 4, 104, 108
and superheroes 31–2
Goffman, Erving 25n.9
Gold, Murray 152–3
Golem as superhero archetype 31–2
The Good Place 208
Gorbachev, Mikhail 171
Griggs, Yvonne 52

Haig, General Alexander 172
Halling, Mina 108
Hancock 86
Harmon, Dan 109, 113n.3
Harrigan, Pat 209, 210
The Helicopter Girls 89
Hercules (film) 35
heroes
cinema and muscular male heroes 34–5, 42–3
and epic form 4, 43, 49
heroes and superheroes and The Incredible Hulk 18, 30, 31–4, 38, 43–4, 49
in literature 17
Marvel Comics superheroes 31, 32–3, 43–4
multiple leads in Game of Thrones 56, 64, 70, 71
see also quests and journeys
Heroes 208, 210
Highmore, Ben 214, 221
Hill, Annette 9
Hill, John 24n.8, 76–7
Hills, Matt 122

history
and Doctor Who 126–7, 138
and epic form 17
intimate and the epic in Years and Years 154–9
see also The Americans; Detectorists; time and space
Hitchcock, Alfred 204
Holbein, Hans, the Younger: The Ambassadors 104, 106
Holmes, Sherlock (fictional character) 188
Homeland 165, 171
Homer 3, 54–5
Iliad 3, 97, 105, 108
Odyssey 3, 8
human experience
epic and the everyday in Game of Thrones 18–19, 54–5, 58–64, 65–6, 66–7, 69, 71, 72–3
everyday lives in Detectorists 19, 84–7, 92–4

Iliad see Homer: Iliad
I May Destroy You 112–13
The Incredible Hulk 17, 29–50
bodybuilder body and classical heroes 34–5
emotion and family tensions in 38–43, 41, 49
emotion and muscular body in 42–3, 49
‘epic body’ 18, 34–5, 36, 42–3
epic and everyday in 39, 48–9
Frankenstein allusions 33–4
heroes and superheroes in 18, 30, 31–4, 38, 43–4, 49
‘Homecoming’ episode 38–43
Hulk and Golem archetype 31–2
loneliness and Westerner figure 43–4, 44–8, 48, 49
monstrosity and Otherness of Hulk 18, 32–4, 35, 43, 48–9
‘Nine Hours’ episode 45–8, 48
sadness and protagonists 38, 40–2, 41
Index

In with the Flynns 92
Innes, Paul 7, 53
Innocenti, Veronica 52
‘inverted mystery’ structure and
Columbo 194–5
Irvin, Sherri 12, 13

Jacobs, Jason xv–xvi
Jankiewicz, Patrick A.: A Hulk
Companion 37–8
Jeffords, Susan 42–3
Jekyll and Hyde and The
Incredible Hulk 32, 34
Jewett, Robert 44, 45
Johnson, Catherine 64
Jones, Toby 93
journeys see quests and journeys
Joyce, James 210
Ulysses 97

Kackman, Michael 163
Katz, Marilyn 97, 105, 106
Kimble, Robert L. 201
Kitses, Jim 46
Knowles, Christopher 31–2
Kupfer, Joseph H. 12, 13

Lacan, Jacques 106
Lambert, Verity 132, 133–4
landscape
city and wilderness in The
Incredible Hulk 47–8, 48
in Detectorists 82, 82, 83,
89–90, 90–1
Langford, Barry 93
Langham Group 122
laundry
dual purpose domestic space in
The Americans 178–9,
180–1
and everyday aesthetics of Lost
207, 209, 214
Lawrence, John Shelton 44, 45
Lawrence of Arabia (film) 3
Lawson, Mark 91–2

The League of Gentlemen 91
Leddy, Thomas 14
Lermontov, Mikhail 103
Levine, Caroline 217–18
Levinson, Richard 186, 194
Lieber, Jeffrey 207
Lindelhof, Damon 207, 208
Link, William 186, 194
literature
detective literature and
Columbo 188, 192–4
vast narratives 210
see also epic poems and
literature
live television and daily presence
10
Loach, Ken 16
loneliness
lone wolf spy character in film
163–4
and The Incredible Hulk 43,
44–8, 48, 49
The Lone Ranger 46
long-form seriality
Doctor Who as long-form serial
120, 121–2, 131–2
and epic form 7–9, 18–19,
52–3, 55–8, 59, 66
and everyday 19, 52–3, 57–8,
59
Lost 17, 110, 207–23
circular movement and
repetition 217
and depiction of the everyday
22, 207, 209, 212–19,
222–3
epic qualities and ambivalent
attitudes towards 209–12,
222
and everyday aesthetics 22,
213–15, 216–17
hierarchical plot structure
212–13
laundry as everyday motif 207,
209, 214
opening sequences and everyday routines 215–19
viewers’ disappointment with finale 208–9, 216
Lury, Karen 83, 220

*M*A*S*H 96
McGrath, John: *The Cheviot, the Stag and the Black, Black Oil* 16–17
McNutt, Myles 216
*Mad Men* 113
Magerstädt, Sylvie 3, 4, 7, 17
*The Man From U.N.C.L.E.* 163
maps and *Community* 96, 102–3
Marple, Miss (fictional character) 192–4
marriage and espionage in *The Americans* 21, 170–4, 183
Martin, Richard 116–17
Marvel Comics and superheroes 31, 32–3, 43
masculinity
  cinema and muscular heroes 34–5, 42–3
  and *The Incredible Hulk* 37, 42–3, 49
*Mean Girls* (film) 110
melodrama and *The Americans* 166, 177–8
Merchant, Paul 8, 17
metaphor and marriage in *The Americans* 21, 170–4, 183
Miles, Lawrence 127, 137–8
Mills, Brett 24n.8, 112
*Mission Impossible* 163
Mittell, Jason 52, 63, 183n.2, 208
moments in television xv–xvi, 22
  and authorship 20, 142–3, 160–1
extended life in digital spheres 154
Russell T Davies’ appreciation of 160–1
Russell T Davies on *The Basil Brush Show* 143–4
monkey in *Community* 103–9
monstrosity and *The Incredible Hulk* 18, 32–4, 43, 48–9
Moretti, Franco 4
Morson, Gary Saul 109, 111
*Mother Courage and her Children* 16
Murray, Noel 209, 211, 223
music
  Barr and Townshend’s original track for *The Americans* 167–8
  and Daleks in *Doctor Who* 131
electronic theme for *Doctor Who* 122
Gold’s subtle score for *Doctor Who* ‘End of Time’ 152–3
‘Lonely Man’ theme in *The Incredible Hulk* 40, 43, 45, 46
songs and narrative in *Detectorists* 77–8, 90
myths and legends 1, 3–4, 97
bodybuilder and epic hero bodies 4, 34–5
dragons in *Game of Thrones* 67–8
and epic journey in *Game of Thrones* 54, 63–4
and epic television 3
expansive worlds and potential stories 97–8
heroes and superheroes and *The Incredible Hulk* 18, 30, 31–4, 38, 43–4, 49
national myth and *The Incredible Hulk* 31, 44, 45
as vast narratives 210
see also destiny (fate) and epic form; epic poems and literature; heroes; quests and journeys
Nannicelli, Ted xvi, 24n.6, 25nn.10&13
Naremore, James 196
narrative
‘complex’ TV and narrative complexity 101, 109, 112, 183n.2, 222
masculine narratives and The Incredible Hulk 37, 49
vast narratives and serial television 209–10, 220, 222
see also expanded worlds; long-form seriality
Nation, Terry 116–17, 130, 138
national myth and The Incredible Hulk 31, 44, 45
nature in Detectorists 23, 88–9, 89
Ndalianis, Angela 219–20
Nelson, Robin 61
Newman, Sydney 120–1, 132
O’Brien, Daniel 42
Odyssey see Homer: Odyssey
Oedipus myth 39
The Office 86, 88
One Foot in the Grave 86
Orange is the New Black 208
Orlebar, Jeremy 113n.6
O’Sullivan, Sean 8
Otherness
Columbo as outsider figure 193–4
and Marvel Comic superheroes 32–3
and The Incredible Hulk 32–3, 35, 43, 48–9
overlay and video for Doctor Who 130
Ovid: Metamorphoses 3
Oz of Thrones 53
Peacock, Steven xvi
Perkins, V.F. 141–2
Pescatore, Guglielmo 52
philosophy see everyday aesthetics
Pinfield, Mervyn 122
Plato 25n.9
Play for Today 17
poems see epic poems and literature
Poirot, Hercule (fictional character) 188
politics
the intimate and the political in Years and Years 155–9
and viewer allegiances in The Americans 169–70
see also The Americans
Poniewozik, James 106, 209
Postman, Neil 56–7, 58
Powell, Anthony: A Dance to the Music of Time 119, 120
‘prestige’ television 112
The Prisoner 219–20
production values
Columbo and ‘movie’ look 186–7
Detectorists and epic style 87–90, 91
and epic films 5
epic scope and everyday methods in Doctor Who 118–19, 121, 129–30, 131–6
and spectacle in Game of Thrones 61–2, 63, 64, 66, 66, 70
see also special effects; technology and scale and epic productions
‘quality’ television 8, 109, 112, 222
Quantum of Solace (film) 165
The Quatermass Experiment 121
quests and journeys
in classical epics 97
David Banner in *The Incredible Hulk* 37

Doctor Who's epic structure and picaresque journeys 119–20, 121, 128 and epic journey in *Game of Thrones* 54, 63–4 in *Detectorists* 19, 75, 77–8, 81–3, 87, 91, 93

Rahman, Smita A. 171–2
Reagan, Ronald 42–3, 43, 171, 172

referentiality in *Community* 97–8, 99, 102, 105, 106, 108–9
refractive two-shot in *Community* 98–9

Reid, Jim 85

religion see *The Second Coming*

repetition and everyday aesthetics 217, 222

Richards, I.A. 170
Riverdale 208
Riverside Studios, London 129
Robocop (film) 110

*The Royle Family* 88

sadness in *Detectorists* 79–81

*Incredible Hulk* characters 38, 40–2, 41

*The Saint* 163

St. James, Emily 211
Saito, Yuriko 13, 14, 22, 209, 213–14, 216–17
Sandow, Eugene 34
Santas, Constantine 210
Savorelli, Antonio 112

scale see technology and scale and epic productions

Scannell, Paddy 220
Schwarzenegger, Arnold 42

science fiction

BBC programming and family audience 121

educational element in *Doctor Who* 119, 126, 131

film genre and special effects 121

see also *Doctor Who; The Incredible Hulk*

*The Second Coming* 20, 145, 146–9, 146, 150, 161n.1

Seinfeld 95, 111

senses and everyday aesthetics 214

seriality see long-form seriality

Shelley, Mary: *Frankenstein; or, the modern Prometheus* 33–4

Shklovsky, Victor 14

shot-countershot editing in *Columbo* 201

Shuster, Martin 59

Silverstone, Roger 9, 10–11, 36, 52, 85

Simmel, Georg 47

sitcoms 23

comedy in the mundane of everyday life 76–7, 86, 96–7

conventional aesthetics of 88

dark tone of contemporary comedy 91–2, 93

see also *Community; Detectorists*

*Skyfall* (film) 165

Slifkin, Meredith 171

Smart, Billy 24n.8

Smith, Gary Allen 210, 221

soap operas

epic qualities 8, 23, 53

and the everyday 9, 10

everyday and long-form seriality 52, 53

sociocultural studies and the everyday 9

*The Sopranos* 8, 222

Soviet Union see Cold War and *The Americans*

space and time see time and space

*Spartacus* (film) 3
Index

special effects
  limitations in Doctor Who 129–30, 131–6
  in science fiction films and TV programmes 121
  and the spectacular in Game of Thrones 63, 66
  see also technology and scale and epic productions
spectacle and the epic 56–8
  epic films 4–5
  in Game of Thrones 53, 54, 56–7, 58, 61, 62–4, 65, 66
  Hulk-outs in The Incredible Hulk 38
Spigel, Lynne 88
Spooner, Dennis 117
spy genre
  in cinema 163–4
  lack of engagement with the everyday 163–4
  trend for family as everyday facet 164–5
  see also The Americans
Stallone, Sylvester 42
Star Trek (TV, 1966–69) 128
Star Trek: The Motion Picture (film) 121
Storey, John 58–9
storytelling
  and ‘epic cycle’ 3
  transmedia storytelling and vast narratives 208, 210
streaming channels: accessibility and viewers 6–7
suburbia and the everyday in The Americans 166, 175–6
superheroes and The Incredible Hulk 31–4, 43–4
supernatural forces
  and epic form 4
  in The Second Coming 147–8
  see also destiny (fate) and epic form; myths and legends
‘super-spy’ narratives and The Americans 164, 166, 168–9
Survivor 211
Taylor, Lisa 85–6
technology and scale and epic productions 6–7
battle scenes in Game of Thrones 61–2, 64, 66, 66, 70
Detectors and epic style 87–90, 91
see also special effects
television epic see ‘epic television’ genre; long-form seriality
television studies and the everyday 9
theatre: Brechtian ‘epic theatre’ 16–17
This Country 86, 88
Thompson, Robert J. 222
Thoreau, Henry David 25n.9
The Time Machine 121
time and space
  in Detectors 19, 75, 81–2, 90–1
  in Doctor Who 117, 124–8, 136–7
  narrative journey in Game of Thrones 54
  see also history
Time-space Visualiser in Doctor Who 125–8, 125
The Time Tunnel 128
Todorov, Tzvetan 147
Tolkein, J.R.R. 210
Top of the Pops 126
Townshend, Pete 167–8
transmedia storytelling and vast narratives 208, 210
treasure and quest in Detectors 19, 75, 77–8, 81–3, 87, 91, 93
24 164–5, 177
2001: A Space Odyssey (film) 121
Ulysses see Joyce, James: Ulysses
The Unthanks 90
Up the Junction 16

vast narratives 209–10, 220, 222
video and film shooting for Doctor Who 129–30
viewers and viewing experience
affect and Detectorists 83
assumed knowledge of Daleks in Doctor Who 123–4, 128
audience studies and the everyday 9
epic productions and access 6–7
familiarity with everyday actions in Lost 214–15
‘forensic fandom’ and Lost 208
politics and viewer allegiances in The Americans 169–70
science fiction and family audience for Doctor Who 121
subverting audience expectations in Game of Thrones 56, 61, 72
television’s presence in everyday life 9, 10–11, 36–7, 52, 85–6, 161, 212, 220–2
Virgil 54–5
The Aeneid 3, 8, 66, 119, 120

The Walking Dead 208, 210
Walters, James 52, 193
Warhol, Robyn 219
Warshow, Robert 46
The Watchers on the Wall fan community 53
‘water-cooler events’ 220–1
see also ‘event’ television
Webber, C.E. ‘Bunny’ 120
The Wednesday Play 16
Weiss, D.B. 63–4
Western genre and The Incredible Hulk 43–4, 45–8, 49
Westworld 208
Wheatley, Helen 58
Wimmelbild and parallel planes in Community 96–103, 112
The Wire 112–13, 222
Wollaston, Sam 92
Wood, Helen 85–6
Wood, Tat 127, 137–8
Worzel Gummidge 93
Wright, Bradford W. 32
writers see authorship and creative process in television
Wyke, Maria 34–5

The X-Files 219–20

Years and Years 18, 20–1, 145, 153–9, 158

Žižek, Slavoj 106