

Read carefully the following passage and then answer the question below.



The following edited text is adapted from Caitlin Moran's article *My Love Affair with Sherlock* which was first published in *The Times*. In her article Moran describes the events surrounding the first screenings of the popular television programmes, *Sherlock* series one and *Sherlock* series two.

1. **July 2010:** It is three weeks before the first series of *Sherlock* broadcasts on BBC One, and show creators Steven Moffat and Mark Gatiss are panicking. The BBC has suddenly brought forward the slot for their show "by a substantial amount". As summer is already a difficult time to launch a series, Gatiss and Moffat are bewildered as to how they will promote it.

"We were sitting around with our heads in our hands," Steven Moffat remembers, "thinking there isn't enough time to do this. It will broadcast to *no one*."

This was when they joined Twitter. "It was really only one step up from individually knocking on people's doors and shouting, '*Sherlock* is coming!' through their letter boxes," Mark Gatiss explains. "We were almost desperate."

2. On the night the debut episode went out on television, the core cast and crew assembled at Moffat's house to watch it, in a state of nervous tension. Gathering around the wine were Martin Freeman (Dr Watson), Mark Gatiss, Steven Moffat and Sue Vertue, the show's producer. In the event, when *Sherlock* began, the Moffat party had to immediately pause it, as Benedict Cumberbatch (Sherlock Holmes) still hadn't arrived.

"He called us – he was stuck in a traffic jam on Baker Street," Moffat recalls. "Sherlock Holmes, stuck on Baker Street!\* We couldn't work out if that was a good sign or not."

"I think he might have made that up, to be honest," Gatiss says. "But it's a really good lie."

When Cumberbatch finally arrived, the party who made *Sherlock* watched the show ten minutes behind the rest of the viewing public.

"But we knew when the climax happened," Gatiss beams, "because suddenly all our phones were going off, everyone texting, everyone phoning. I mean, *exploding*."

"An hour later, I went and sat in the garden," Moffat says, "and looked at Twitter. I saw that

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Benedict was trending worldwide on Twitter, Martin was trending worldwide, *Sherlock* itself was trending worldwide. And people were talking about it with this... passion. It was as if they were lifelong fans – when, of course, they'd not seen it ninety minutes ago. Everything had changed in ninety minutes."

He pauses for a minute, still looking surprised.

"Everything ..."

3. **December 2011:** It is the *Sherlock*, series two premiere at the British Film Institute.

Dedicated *Sherlock* fans have been camping in the bitter cold, since 5.30am. It's now 5pm, and the staff have let them inside. The fifty most dedicated fans clutch cameras and presents for the cast. Well, Cumberbatch, really. They're all here for Cumberbatch. When he walks into the room, there is proper 'fan-girl' screaming – followed by low, communal moans over his beauty. You don't usually get this for stars of classy Sunday night television dramas.

4. In the cinema, there are whoops and screams as Mark Gatiss, Steven Moffat and Benedict Cumberbatch enter and take their seats. The opening credits begin in a room full of love and excitement – but what you notice, as you watch it, is how much more love and excitement there is on the screen. However much the fans of *Sherlock* love *Sherlock*, it is dwarfed by the passion and obsession of the people who actually make it. On a tiny budget, on schedules that nearly broke everybody, the new series of *Sherlock* looks like a love affair with possibility and ambition: visually dazzling and vibrating with unexpected neural leaps, it spends half its time being the funniest show on TV, and then casually cracks your heart, right across the centre. And, oh, the sheer *brightness*. I have seen audiences clap for things that move them, or make them laugh – but this is the first time I have ever seen a plot-point so clever and unexpected that it prompts a whole room to applaud it.

5. *Sherlock's* instant eminence, the first time it broadcast, seems obvious; it does only take ninety minutes for everything to change when you're moving this fast. This kind of velocity is inarguable. Three minutes in, Mark Gatiss leans over to Steven Moffat and whispers something. Moffat starts to laugh – and then looks quite sombre. Afterwards, in the bar, I ask Moffat what Gatiss said.

"That it's never going to get any better than this," he replies. "I started to laugh, because I thought it was a joke – and then I realised he was right. It probably won't get any better than this." He pauses.

"Until we write the next series, obviously... that's going to be *amazing*."

\* 221B Baker Street is the address of the fictional character, Sherlock Holmes.

**What evidence in the above passage suggests that Caitlin Moran is an enthusiastic fan of the *Sherlock* series? Explain your answer with reference to the text.**