

**Review texts (can be printed for students, though this is not necessary):**

## *Jason Bourne review – triumphant return of the strong, silent type* 4 / 5 stars

**Matt Damon reunites with Paul Greengrass for this fifth instalment of the Bourne series – a head-spinning, post-Snowden cyber-thriller**

With 2004's espionage sequel [The Bourne Supremacy](#), director Paul Greengrass changed the face of popcorn thrillers, combining the docudrama grit of [Bloody Sunday](#) with super-slick thrills that left the Bond franchise in the dust. So successful were the Bourne movies that when Greengrass and leading man Matt Damon walked away from the Robert Ludlum-inspired series after the perfect ending of 2007's [The Bourne Ultimatum](#), the studio cooked up [The Bourne Legacy](#), an empty actioner with a gaping hole where its star and soul should be, idly trading on the memory of past glories.

Now Damon and Greengrass are back with *Jason Bourne*, a breathlessly confident thriller with a self-consciously modern edge that casts its antihero adrift in a post-Snowden world of surveillance and social media. Replete with heated exchanges about the pay-off between personal privacy and public order, the new movie combines fist-fighting with cyber-stalking in impressively ruthless fashion, barrelling through its contemporary landscape like a cinematic bull in a rolling-news china shop.

We catch up with our renegade anti-hero on the Greek-Macedonian border, where he flattens a burly fighter in a stripped-to-the-waist sequence that seems less [Jason Bourne](#) than Jason Statham. Bedraggled yet buff, this perennial outsider now makes an off-the-grid living as a bare-knuckle fighter, but it's clear from his haunted gaze and propensity for flashbacks that he is heading for a "tipping point". Meanwhile in Reykjavík, Julia Stiles is back as Nicky Parsons, accessing classified files that lend a dynastic edge to Bourne's ongoing identity crisis, in the process inadvertently putting him back on the CIA's radar. And we're off...

A chase scene through an anti-austerity riot in Athens (actually shot in Tenerife) is classic Greengrass, seamlessly tying the fanciful action of the drama into the gritty soil of contemporary reportage.

It's a bravura sequence, a superbly orchestrated symphony of chaos, swathed in the burning ochre glow of street fires, with water cannons and motorbikes shooting across the screen. Twenty-five minutes in we're exhausted, but the pace doesn't let up.

Amid such visceral spectacle, Damon injects a much needed air of humanity. His speech may be sparse, but his body is expressively talkative, conveying violence, pathos and even tragedy in surprisingly precise fashion. No wonder we keep coming back for more.

[Read the full article](#)

374 words (Mark Kermode, The Guardian)

## *The future in disguise*

**By Nilay Patel**

One of my favourite recurring bits at iPhone introductions is when Phil Schiller notes, correctly, that the iPhone camera is likely the best camera most people will ever own. This is an incredible fact, as is the fact that a huge number of people now quietly upgrade to a better camera on a fairly regular basis, and then use the hell out of that camera. The explosion in mobile photography is one of the most revolutionary aspects of the entire smartphone revolution, and the general excellence of the iPhone camera over time is a big reason why.

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393 words