

# Shakespeare Was a Hack

## THE STRUCTURE OF FILMS

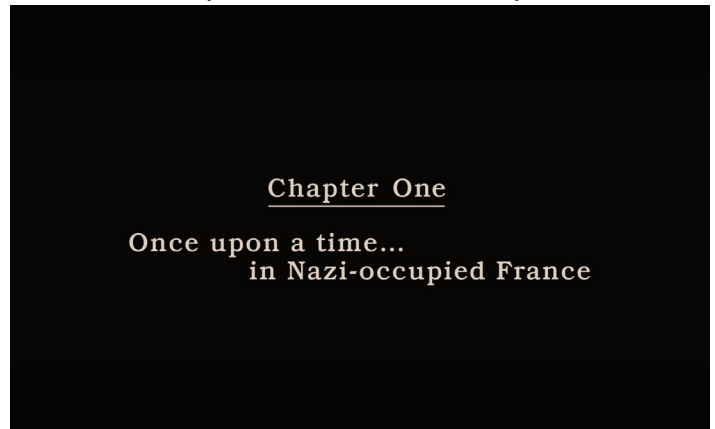
We are going to continue to look at film as a medium by considering some more of the “rules” that films generally follow (though not always!). By the time we are done, you should grasp some of the basic structural constraints of film, and the extent to which those constraints can be violated.

What film does each of these leading title cards come from?

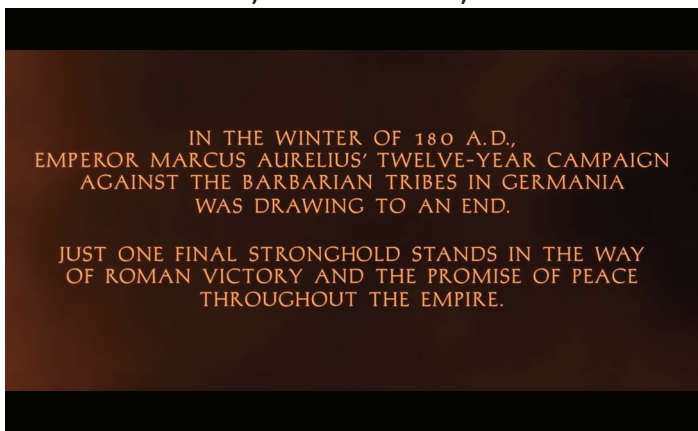
**1996; JOEL AND ETHAN COEN, DIRS.**



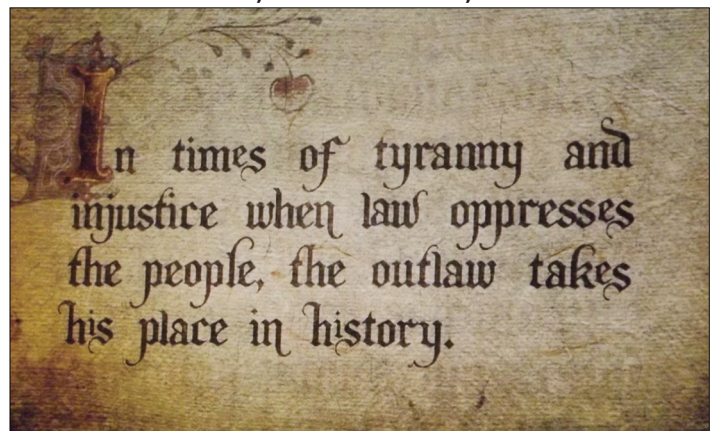
**2009; QUENTIN TARANTINO, DIR.**



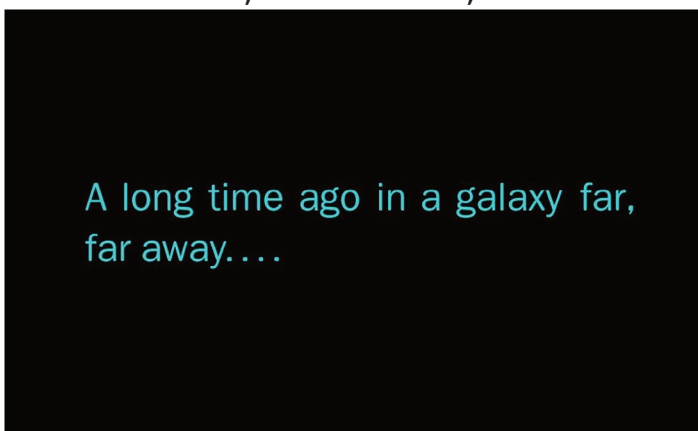
**2000; RIDLEY SCOTT, DIR.**



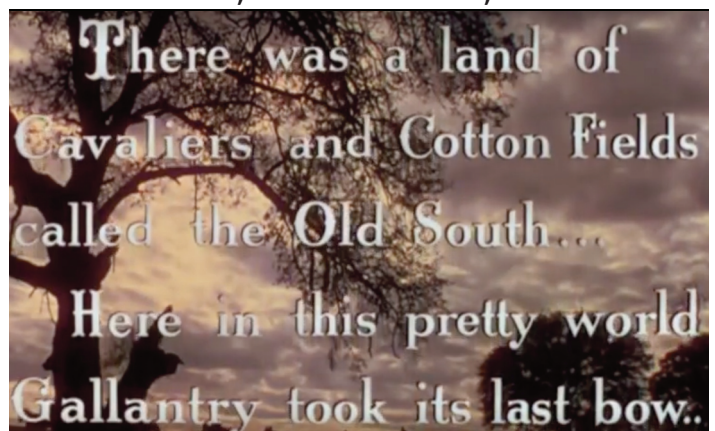
**2010; RIDLEY SCOTT, DIR.**



**1977; GEORGE LUCAS, DIR.**



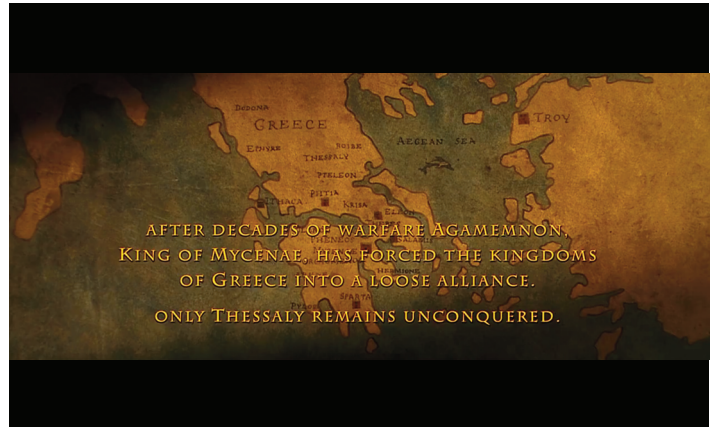
**1939; VICTOR FLEMING, DIR.**



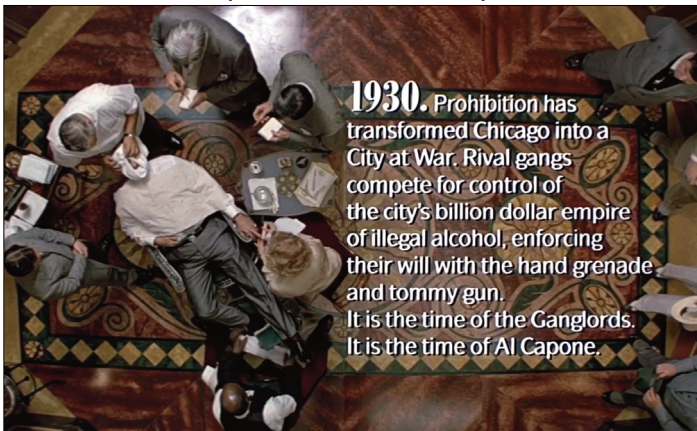
**1983; BRIAN DE PALMA, DIR.**

In May 1980, Fidel Castro opened the harbor at Mariel, Cuba, with the apparent intention of letting some of his people join their relatives in the United States. Within seventy-two hours, 3,000 U.S. boats were headed for Cuba.

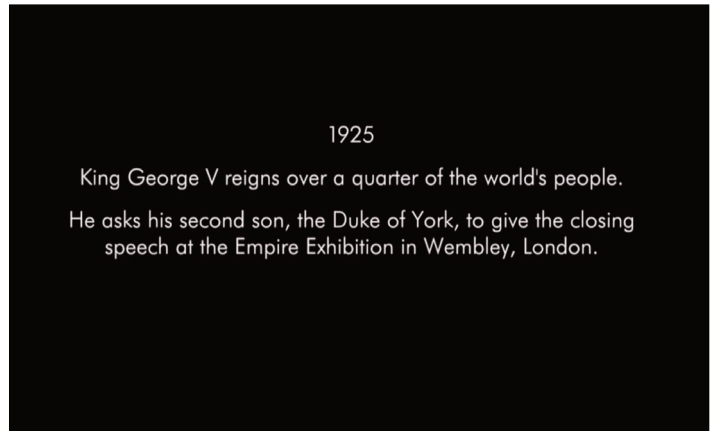
**2004; WOLFGANG PETERSEN, DIR.**



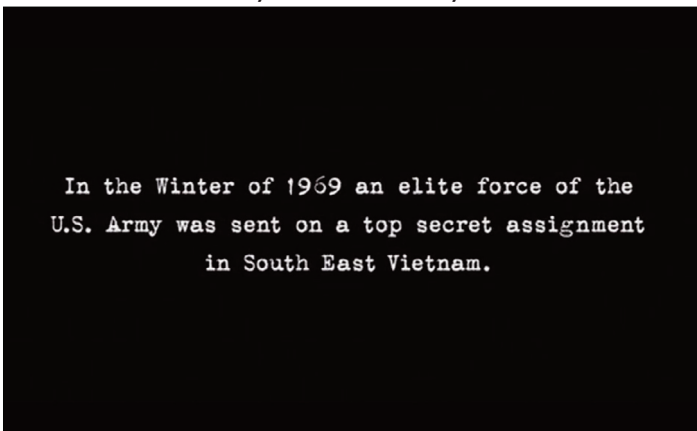
**1987; BRIAN DE PALMA, DIR.**



**2010; TOM HOOPER, DIR.**



**2008; BEN STILLER, DIR.**



**2018; ADAM MCKAY, DIR.**

