From stage to screen to graphic novel, the works of Shakespeare have been translated, transferred and adapted in innumerable ways, but one form which struggles to be recognized as a valid interpretation of Shakespeare’s works is dance. Adapting Shakespeare to dance is construed by some critics as potentially problematic because of the necessity of removing all speech and language. Is Shakespeare still Shakespeare without his words? This paper seeks to argue in the affirmative, putting forth the notion that dance, and in particular, ballet, is a legitimate mode of adaptation for portraying Shakespeare's works, as it is in a unique position to emphasize aspects of the work that may otherwise go unnoticed or understated. Using Shakespeare’s *The Taming of the Shrew* and two ballet adaptations of it as case studies, John Cranko’s 1969 version and Jean-Christophe Maillot’s 2014 version, this paper looks at the use of gesture, movement, body language, and particular balletic directorial choices as the means to powerfully portray Shakespeare’s story. The intersection of dance and literature studies is a relatively new field, but with vast and fascinating territory to mine. The art forms of literature and dance frequently overlap, as plays employ dance as a feature, and choreographers frequently use storylines from plays as their foundation. Combining these two art forms allows for not only greater understanding of the source text, but access to what is otherwise inaccessible in textual or verbal expression. This paper highlights the power of dance to interpret and adapt Shakespeare’s characters, themes, and tone through a unique method of wordless communication.