The body is a central feature in Hitchcock both in the way he shoots and cuts it and
shoots and cuts it. True, his bodies are shot and stabbed; they fall off Mt. Rushmore, get
chopped up and carried away in suitcases on rainy nights. However, Hitchcock's attacks
on the body are not, of course, only about flesh. It is not simply visceral. The body
always reflects psychology and/or society; the body always holds larger intellectual
meaning. For instance, the unseen body hidden in Rope's chest is inextricable from the
socially marginalized homosexual. The new Mrs. De Winter is made a powerless little
girl sitting in oversized chairs and reaching toward the oversized doorknobs of Rebecca's
mansion. Jefferies' broken leg is his fractured masculinity.

In my talk I will use The Birds as an example of Hitchcock's treatment of and attack
on the body as psychological and social metaphor. My intention is to give the talk as a
sort of teaching exercise; that is, I want to demonstrate how I have taught The Birds in
the undergraduate film analysis classroom as a means of getting students to link film
form to larger intellectual meaning-(in this sense, my talk could fit on a film panel or
possibly one concerned with pedagogy, film or otherwise). The best possible scenario for
my talk would be to have a screening of The Birds the day before my talk open to
conference goers, participants, and anyone interested. However, my talk is in no way
dependent upon this. The Birds is a widely seen film and my talk will involve clips as to
orient the audience.