Focus and Motivate

**COMMON CORE FOCUS**

RL 3 Analyze how particular lines of dialogue or incidents in a story propel the action, reveal aspects of a character, or provoke a decision. RL 5 Compare and contrast the structure of two or more texts. W 1 Write arguments to support claims with clear reasons and relevant evidence. L 1 Demonstrate command of standard English grammar when writing.

**SUMMARY**

Ronald Adams leaves his home in New York City to drive to California. While crossing the Brooklyn Bridge, he swerves to avoid hitting a hitchhiker. As he continues westward, he encounters this same man with increasing regularity. His sense of panic increases when he realizes that no one else can see the man. By the time Adams arrives in Gallup, New Mexico, he is beside himself with fear and uncertainty. He calls home. The woman who answers tells him that his mother is in the hospital, prostrate with grief over the death of her son Ronald in a car accident six days before.

**Is seeing BELIEVING?**

Poll students with this question: Does everything have a logical explanation, or do some things happen that cannot be explained or supported by proof? Then have groups complete the **DISCUSS** activity.

**Before Reading**

The Hitchhiker

Radio Play by Lucille Fletcher

Is seeing BELIEVING?

Occasionally, something happens so quickly or unexpectedly, you can’t be sure what you’ve seen. Was that a rabbit racing through the field, or was it just wind in the grass? Did you see a man hiding in the alley, or did you see only a shadow? To be convinced that something is real, you need proof, or solid evidence. In *The Hitchhiker*, a man is desperate for proof that what he’s seeing can be explained.

**DISCUSS**

Think of something you’ve seen that you can’t explain. Maybe it was oddly shaped footprints in an empty lot, or a bright shape flying through the sky. Share your experience with a small group, and together brainstorm possible explanations. Then tell what proof you’d need to determine which explanation is the right one.

---

**Selection Resources**

See resources on the Teacher One Stop DVD-ROM and on thinkcentral.com.

- RESOURCE MANAGER UNIT 1
  - Plan and Teach, pp. 95–102
  - Summary, pp. 103–104††*
  - Text Analysis and Reading Skill, pp. 105–108†*
  - Vocabulary, p. 109*
  - Grammar in Context, p. 112

- BEST PRACTICES TOOLKIT
  - Sequence Chain, pp. B21, B45
  - Cause-and-Effect Diagram, pp. B16, B38

- TECHNOLOGY
  - Teacher One Stop DVD-ROM
  - Student One Stop DVD-ROM
  - Audio Anthology CD
  - GrammarNotes DVD-ROM
  - ExamView Test Generator on the Teacher One Stop

* Resources for Differentiation  † Also in Spanish  ‡ In Haitian Creole and Vietnamese
TEXT ANALYSIS: FORESHADOWING

When a writer provides hints that suggest future events in a story, the writer is foreshadowing. For example, if a character says, "Whatever you do, don't open that door," you might suspect that the door will eventually be opened to create a dramatic effect. Anticipating that event can add to the story's suspense, making you more excited to find out what happens next.

As you read The Hitchhiker, make a chart to note events or dialogue that might foreshadow what happens later. You'll complete the chart at the end of the selection.

<table>
<thead>
<tr>
<th>Foreshadowing</th>
<th>Events That Were Foreshadowed</th>
</tr>
</thead>
</table>

READING STRATEGY: READING A RADIO PLAY

A radio play is a play written for radio broadcast, which means that it is primarily meant to be heard, not seen. Since listeners can't see the actors, radio playwrights give information about the characters through

- Dialogue, or the words spoken by the actors
- Stage directions, which include instructions to the actors about how dialogue should be spoken and instructions to the crew about sounds effects

As you read The Hitchhiker, notice what these elements suggest about the personality and state of mind of the protagonist, or main character. Also notice what these elements suggest about the appearance and actions of the antagonist, or the force working against the main character.

VOCABULARY IN CONTEXT

The words in Column A help Lucille Fletcher tell about one man's encounter with a mysterious hitchhiker. Match each word with the word or phrase in Column B that is closest in meaning.

<table>
<thead>
<tr>
<th>Column A</th>
<th>Column B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. lark</td>
<td>a. guarantee</td>
</tr>
<tr>
<td>2. junction</td>
<td>b. carefree adventure</td>
</tr>
<tr>
<td>3. sinister</td>
<td>c. evil</td>
</tr>
<tr>
<td>4. assurance</td>
<td>d. sameness</td>
</tr>
<tr>
<td>5. monotony</td>
<td>e. place of joining</td>
</tr>
</tbody>
</table>

Complete the activities in your Reader/Writer Notebook.

Meet the Author

Lucille Fletcher
1912–2000

Suspenseful Stories

As a young adult, Lucille Fletcher wanted to become a novelist. After she took her first job as a script typist and began reading scripts by other writers, she decided she wanted to write plays as well. She was successful at both. Fletcher penned more than 20 radio plays, including the well-known Sorry, Wrong Number and The Hitchhiker. In addition, she wrote several novels. Her works were suspenseful, full of mystery, and often terrifying.

BACKGROUND TO THE PLAY

Radio Plays

Though the television was invented in the 1920s, most American households did not have television sets until the late 1950s. Before then, families gathered around the radio to listen to their favorite radio plays. These plays took the form of dramas, mysteries, or comedies. Actors at the radio station read their lines into the microphone with dramatic flair. Background music helped set the mood.

Hearing Is Believing

Sound effects were an important part of a radio play. They were often produced in the radio studio. Sheet metal, shaken up and down, replicated rolling thunder. A wooden match, broken close to the microphone, sounded like a baseball bat striking a ball. Coconut halves clapped against wood imitated the sound of horses' hooves.

FORESHADOWING EVENTS THAT WERE FOreshadowed

To model analyzing foreshadowing, write this example on the board:

At last he had what he needed to prove his theory. Overjoyed, he set the valuable document on his desk. He did not notice the slight breeze from the open balcony door behind him.

Say: This passage might foreshadow the papers being blown out the door.

GUIDED PRACTICE Elicit other examples of foreshadowing from stories or movies.

RESOURCE MANAGER—Copy Master

VOCABULARY SKILL

VOCABULARY IN CONTEXT

DIAGNOSE WORD KNOWLEDGE Have all students complete Vocabulary in Context. Check students' answers.

assurance (ə-shör'ənss) n. a guarantee or pledge
junction (jün'kən') n. a place where two roads meet
lark (lärk) n. a carefree or spirited adventure

monotony (mə-nə'tənē) n. tedious sameness
sinister (sĭn'ər-stər) adj. suggesting or threatening evil

PRETEACH VOCABULARY Use the following copy master to help students understand word meanings.

RESOURCE MANAGER—Copy Master

Vocabulary Study p. 109
Practice and Apply

READ WITH A PURPOSE
Help students set a purpose for reading. Tell them to read “The Hitchhiker” to find out why a mysterious hitchhiker disturbs a man driving across the country.

TEXT ANALYSIS

Model the Skill: FORESHADOWING
Help students understand foreshadowing by discussing the effect of Orson Welles’ introduction. Say: In the introduction, Welles helps heighten listeners’ anticipation by promising them a spine-tingling presentation. He calls the play a thriller and a shocker. By saying that the company presents the play “proudly and without apologies” (line 19), he makes listeners expect something shocking.

Extend the Discussion What kind of voice would you expect Welles to use for this introduction?

VOCABULARY

OWN THE WORD
assurance: What effect does Welles’ assurance have on the listener?

DIFFERENTIATED INSTRUCTION

FOR ENGLISH LANGUAGE LEARNERS
Comprehension Support Read the Summary from the Resource Manager to students and explain what hitchhiking is and how dangerous it has become. Make sure students understand that most of the story takes place in a flashback, as Ronald Adams, the main character, narrates what has happened to him.

RESOURCE MANAGER—Copy Masters
Summary pp. 103–104

FOR STRUGGLING READERS
In combination with the Audio Anthology CD, use one or more Targeted Passages (pp. 94, 95, 99, 101) to ensure that students focus on key selection events, concepts, and skills.
Ronald Adams describes his location as an "auto camp on Route Sixty-six." In the 1940s, Route 66 was the primary highway connecting the Midwest with the West Coast. Its approximately 2500 miles ran from Chicago, Illinois, to Los Angeles and later Santa Monica, California. It opened in 1926 and was finally rendered obsolete in 1985 when new interstates bypassed the last section in use. Featured in songs, ads, novels, and other elements of popular culture, Route 66 is now considered an important part of the country's history.

Auto Camps Along with Route 66 and other major highways came a phenomenon known as auto camps. Ronald Adams is stopped in one in Gallup, New Mexico. These were originally sections of land alongside highways that were roped off for the use of travelers. People carried their own tents and gear in their cars. Later, toilets and showers, and eventually cabins, were added to these locations.

FOR ENGLISH LANGUAGE LEARNERS

Strategy Support: Reading a Radio Play Have students listen to the Audio Anthology CD and follow along in the text. Tell them to notice the italicized words in parentheses are not read out loud; they give direction to the actors.

<table>
<thead>
<tr>
<th>BEGINNING</th>
<th>INTERMEDIATE</th>
<th>ADVANCED</th>
<th>ADVANCED HIGH</th>
</tr>
</thead>
<tbody>
<tr>
<td>In pairs, choose a section to read aloud as a play. (4 lines)</td>
<td>In pairs, choose a section to read aloud as a play. (8 lines)</td>
<td>In pairs, choose a section to read aloud as a play. (20 lines)</td>
<td>In pairs, choose a section to read aloud as a play. (30 lines)</td>
</tr>
</tbody>
</table>

FOR ADVANCED LEARNERS/PRE AP

Orson Welles was an actor, writer, director, and producer with a distinguished career. He worked in film, television, radio, and on stage. Encourage students to find out about his accomplishments.

Analyze Visuals

Activity What mood, or feeling, is established by this photograph? Possible answer: The illustration looks foggy and indistinct, creating a ghostly mood.

About the Art This print, by photographer Gene Laughter, was prepared using a process called bromoil. This involves several steps that result in the ink's adhering to some parts of the print and not to others.
Lines 47–60

**Model the Skill: READING A RADIO PLAY**

Remind students that playwrights use dialogue to give information about the characters. Read aloud lines 47–60 and point out that these lines show that Adams and his mother have a good relationship. His mother cares about him and he is concerned about her.

**Text Analysis**

---

**FORESHADOWING**

What potential dangers does Adams's mother warn him about? (Remind students to record their ideas in the chart from page 91.)

Possible answer:

- Adams's mother warns him against falling asleep, speeding, and hitchhikers (lines 61–68).

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**Vocabulary**

**OWN THE WORD**

**lark:** Ask students what they might like to do for a lark.

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**Differentiated Instruction**

**For English Language Learners**

**Language: Punctuation and Print Cues**

Read aloud lines 44–46 to illustrate the effect of an ellipsis in a sentence. Students should hear the trailing off of the speaker's voice. Explain that an ellipsis indicates that the speaker does not complete his or her thought or that there is a longer pause than would be the case with a period. Have small groups practice reading lines 47–53 and 65–77 paying attention to this punctuation cue.

---

**For Struggling Readers**

**Targeted Passage [Lines 47–83]**

This passage presents the transition into the flashback and hints at the conflict to come.

- What is Adams's destination? Where and when did he begin his journey? (lines 47–49)
- Why is Adams's mother crying? (lines 61–62)
- In what kind of mood does Adams begin his trip? What happens to change how he feels? (lines 80–82)

Comprehension Support: Explain that much of the play's action takes place in the recent past and is told through flashbacks, or episodes that occurred before Adams reached the auto camp in New Mexico. Point out the transition to the first flashback in line 49. The ellipsis and Adams's previous comment cue readers that the action has moved to the past. Music may also indicate a change in the time frame. Have students read to find out where in this play the action moves back to the present. Ask what clues help them figure this out.
Adams. Crossing Brooklyn Bridge that morning in the rain, I saw a man leaning against the cables. He seemed to be waiting for a lift. There were spots of fresh rain on his shoulders. He was carrying a cheap overnight bag in one hand. He was thin, nondescript, with a cap pulled down over his eyes. He stepped off the walk, and if I hadn’t swerved, I’d have hit him.

(sound: terrific skidding) (music in)

Adams. I would have forgotten him completely, except that just an hour later, while crossing the Pulaski Skyway over the Jersey flats, I saw him again. At least, he looked like the same person. He was standing now, with one thumb pointing west. I couldn’t figure out how he’d got there, but I thought probably one of those fast trucks had picked him up, beaten me to the Skyway, and let him off. I didn’t stop for him. Then—late that night, I saw him again.

(sound changing)

Adams. It was on the new Pennsylvania Turnpike between Harrisburg and Pittsburgh. It’s 265 miles long, with a very high speed limit. I was just slowing down for one of the tunnels—when I saw him—standing under an arc light by the side of the road. I could see him quite distinctly. The bag, the cap, even the spots of fresh rain spattered over his shoulders. He hailed me this time . . .

Voice (very spooky and faint). Hall-oo . . . (echo as through tunnel) Hall-oo . . . !

Adams. I stepped on the gas like a shot. That’s lonely country through the Alleghenies,2 and I had no intention of stopping. Besides, the coincidence, or whatever it was, gave me the willies.3 I stopped at the next gas station.

Mechanic. Yes, sir.

Adams. Fill her up.

120 (sound: auto tires screeching to stop . . . born honk)

Mechanic. Certainly, sir. Check your oil, sir?

Adams. No, thanks.

(sound: gas being put into car . . . bell tinkle, et cetera)

Mechanic. Nice night, isn’t it?

Adams. Yes. It—hasn’t been raining here recently, has it?

130 Mechanic. Not a drop of rain all week.

Adams. Hm. I suppose that hasn’t done your business any harm.

Mechanic. Oh—people drive through here all kinds of weather. Mostly business, you know. There aren’t many pleasure cars out on the turnpike this season of the year.

Adams. I suppose not. (casually) What about hitchhikers?

Mechanic (half laughing). Hitchhikers here?

Adams. What’s the matter? Don’t you ever see any?

Mechanic. Not much. If we did, it’d be a sight for sore eyes.

Adams. Why?

Mechanic. A guy’d be a fool who started out to hitch rides on this road. Look at it. It’s 265 miles long, there’s practically no speed limit, and it’s a straightaway. Now what car is going to stop to pick up a guy under those conditions? Would you stop?

150 Adams. No. (slowly, with puzzled emphasis) Then you’ve never seen anybody?

Mechanic. Nope. Mebbe they get the lift before the toll house—but then it’d be a mighty long ride. Most cars wouldn’t want to pick up a guy for that long a ride. And you know—this is pretty lonesome country here—mountains, and woods . . . You ain’t seen anybody like that, have you?

Adams. No. (quickly) Oh no, not at all. It was—just a—technical question.
Adams’s emotions as his journey progresses:

In Lines 216–261, use these prompts to explore his fun adventure he expected it to be.

Possible answer: The hitchhiker might be indicating that Adams’s life is about to take an unexpected direction.

Lines 191–202

Reading Strategy

What do the stage directions in this part of the play help readers visualize? Possible answer: The stage directions give readers a mental image of Adams’s panicky movements as he starts the car and jams the gears, finally speeding off with a spinning of his wheels.

Tiered Discussion Prompts

In lines 216–261, use these prompts to explore Adams’s emotions as his journey progresses:

Connect: How would you be feeling after seeing the hitchhiker five times? Students may say that they would start to feel confused or nervous.

Analyze: Adams says he stops to get a cup of coffee. What is the real reason that he stops at the roadside stand? Possible answer: He thinks he sees the hitchhiker there. He is desperate to talk to someone and get reassurance that he is not just seeing things.

Evaluate: How has Adams changed since leaving Brooklyn? Possible answer: He is now nervous and uncertain. Traveling this long distance alone no longer seems like the fun adventure he expected it to be.

Vocabulary

Own the Word

sinister: Have students raise their hands if they would like to be described as sinister. Possible answer: Most students will not raise their hands because they do not want to be described as sinister.

Mechanic. I see. Well—that’ll be just a dollar forty-nine—with the tax . . . (fade)

(sound: auto hum up)

(music changing)

Adams. The thing gradually passed from my mind, shear coincidence. I had a good night’s sleep in Pittsburgh. I did not think about the man all next day—until just outside of Zanesville, Ohio, I saw him again.

(music: dark, ominous note)

Adams. It was a bright sunshiny afternoon. The peaceful Ohio fields, brown with the autumn stubble, lay dreaming in the golden light. I was driving slowly, drinking it in, when the road suddenly ended in a detour. In front of the barrier, he was standing.

(music in)

Adams. Let me explain about his appearance before I go on. I repeat. There was nothing sinister about him. He was as drab as a mud fence. Nor was his attitude menacing. He merely stood there, waiting, almost drooping a little, the cheap overnight bag in his hand. He looked as though he had been waiting there for hours. Then he looked up. He hailed me. He started to walk forward.


Adams. I had stopped the car, of course, for the detour. And for a few moments, I couldn’t seem to find the new road. I knew he must be thinking that I had stopped for him.


(sound: gears jamming . . . sound of motor turning over hard . . . nervous accelerator)

Voice (close). Hall . . . ooo . . .


Voice (close). Going to California?

(sound: starter starting . . . gears jamming)


(sorry . . .

(sound: car starts with squeal of wheels on dirt . . . into auto hum)

(music in)

Adams. After I got the car back onto the road again, I felt like a fool. Yet the thought of picking him up, of having him sit beside me was somehow unbearable. Yet, at the same time, I felt, more than ever, unspeakably alone.

(sound: auto hum up)

Adams. Hour after hour went by. The fields, the towns titted off, one by one. The lights changed. I knew now that I was going to see him again. And though I dreaded the sight, I caught myself searching the side of the road, waiting for him to appear.

(sound: auto hum up . . . car screeches to a halt . . . impatient honk two or three times . . . door being unbolted)

Sleepy Man’s Voice. Yep? What is it? What do you want?

Adams (breathless). You sell sandwiches and pop here, don’t you?

Voice (cranky). Yep. We do. In the daytime. But we’re closed up now for the night.

Adams. I know. But—I was wondering if you could possibly let me have a cup of coffee—black coffee.

Voice. Not at this time of night, mister. My wife’s the cook and she’s in bed. Mebbe further down the road—at the Honeysuckle Rest . . .

(sound: door squeaking on hinges as though being closed)

Adams. No—no. Don’t shut the door. (shakily)

Listen—just a minute ago, there was a man standing here—right beside this stand—a suspicious looking man . . .

Woman’s Voice (from distance). Hen-ry? Who is it, Hen-ry?

Henry. It’s nobuddy, mother. Just a feller thinks he wants a cup of coffee. Go back into bed.

Differentiated Instruction

For Struggling Readers

Develop Reading Fluency With the assistance of a fluent reader, model the dialogue in lines 178–208. Have the rest of the class follow along as you read. Point out the ellipses and explain that a reader should take a slight pause when he or she comes to them.

Paired Activity Have students work in mixed-ability groups to continue reading the dialogue on pp. 96–97.
Adams. I don’t mean to disturb you. But you see, I was driving along—when I just happened to look—and there he was . . .

Henry. What was he doing?

Adams. Nothing. He ran off—when I stopped the car.

Henry. Then what of it? That’s nothing to wake a man in the middle of his sleep about. (sternly) Young man, I’ve got a good mind to turn you over to the sheriff.

Adams. But—I—

Henry. You’ve been taking a nip, that’s what you’ve been doing. And you haven’t got anything better to do than to wake decent folk out of their hard-earned sleep. Get going. Go on.

Adams. But—he looked as though he were going to rob you.

Henry. I ain’t got nothin’ in this stand to lose. Now—on your way before I call out Sheriff Oakes. (fades)

(sound: auto hum up)

Adams. I got into the car again and drove on slowly. I was beginning to hate the car. If I could have found a place to stop . . . to rest a little. But I was in the Ozark Mountains of Missouri now. The few resort places there were closed. Only an occasional log cabin, seemingly deserted, broke the monotony of the wild wooded landscape. I had seen him at that roadside stand; I knew I would see him again—perhaps at the next turn of the road. I knew that when I saw him next, I would run him down . . . (sound: auto hum up)

Adams. But I did not see him again until late next afternoon . . . (sound: of railroad warning signal at crossroads)

Adams. I had stopped the car at a sleepy little junction just across the border into Oklahoma—to let a train pass by—when he appeared, across the tracks, leaning against a telephone pole. (sound: distant sound of train chugging . . . bell ringing steadily)

Adams. I was driving along—when I just happened to look—and there he was . . .

(sound: train chugging closer)

Adams. He didn’t even look up at me. He was staring at the ground. I stepped on the gas hard, veering the wheel sharply toward him. I could see him at that roadside stand; I knew I had seen him at that roadside stand; I knew I would see him again—perhaps at the next turn of the road. I knew that when I saw him next, I would run him down . . . (sound: auto hum up)

Adams. But I did not see him again until late next afternoon . . . (sound: of railroad warning signal at crossroads)

Adams. I had stopped the car at a sleepy little junction just across the border into Oklahoma—to let a train pass by—when he appeared, across the tracks, leaning against a telephone pole. (sound: distant sound of train chugging . . . bell ringing steadily)

Adams. I was driving along—when I just happened to look—and there he was . . .

(sound: train chugging closer)
In lines 340–386, use these prompts to help tiered discussion prompts.

**Possible answers:**
- run over the hitchhiker rational? Explain.
- Evaluate 359–374. She no longer feels safe with him “phantom” and tries to “run him down” (lines
- A guy who has a nice car. Then he sees a
- cially after he swerves off the road.
- Students
- Connect
- Would you want to be a passenger in Adams’s car? Why or why not? Students
- Evaluate Is Adams’s reason for wanting to run over the hitchhiker rational? Explain.
- Possible answers:
  - No. He wants to run him over to prove he exists. However, if the hitchhiker is real, Adams could kill him.
  - Yes. If the car goes right through the hitchhiker, then he is a phantom. If the hitchhiker is run down and injured, then he is a real person. It is a desperate test, but it would give Adams the information he wants.

**DIFFERENTIATED INSTRUCTION**

**FOR ENGLISH LANGUAGE LEARNERS**

**Vocabulary: Idioms and Sayings** [mixed-readiness pairs] Have students work in pairs to define these phrases from the play:

- what a break this is (line 329), “this is a sudden piece of luck”
- get you (line 339), “understand you”
- keep your eyes peeled (line 378), “stay alert and watch for something”
- seeing pink elephants (line 397), “imagining things that don’t really exist”

**Strategy Support: Reading a Radio Play**

Explain to students that it is important to read fluently—that is, accurately and at an appropriate rate. Fluency improves with practice. One way to be a more fluent reader is to re-read something several times. Have students practice reading and re-reading one of the longer parts.
Adams. He's a sort of—phantom. I'm trying to get rid of him—or else prove that he's real. But (desperately) you say you didn't see him back there? You're sure?

Girl. I didn't see a soul. And as far as that's concerned, mister . . .

Adams. Watch for him the next time, then. Keep watching. Keep your eyes peeled on the road. He'll turn up again—maybe any minute now.

Girl. (excitedly) There. Look there—

(sound: Auto sharply veering and skidding. Girl screams.)

(sound: Crash of car going into barbed wire fence. Frightened lowing of steer.)

Girl. How does this door work? I—I'm gettin' outta here.

Adams. Did you see him that time?

Girl. (sharply). No. I didn't see him that time. And personally, mister, I don't expect never to see him.

Adams. I'm sorry. I—I don't know what came over me. (frightened) Please—don't go . . .

Girl. So if you'll excuse me, mister—

Adams. You can't go. Listen, how would you like to go to California? I'll drive you to California.

Girl. Seeing pink elephants all the way? No thanks.

Adams. (desperately). I could get you a job there. You wouldn't have to be a waitress. I have friends there—my name is Ronald Adams—You can check up.

(sound: door opening)

Girl. Uh-hunh. Thanks just the same.

Adams. Listen. Please. For just one minute. Maybe you think I am half cracked. But this man. You see, I've been seeing this man all the way across the country. He's been following me. And if you could only help me—stay with me—until I reach the coast—

5. lowing: mooing.

Adams. I was in the heart of the great Texas prairies. There wasn't a car on the road after the truck went by. I tried to figure out what to do, how to get hold of myself. If I could find a place to rest. Or even, if I could sleep right here in the car for a few hours, along the side of the road . . .

I was getting my winter overcoat out of the back seat to use as a blanket, (Hall-ooo) when I saw him coming toward me, (Hall-ooo), emerging from the herd of moving steer . . .


(sound: auto starting violently . . . up to steady hum) (music in)

Adams. I didn't wait for him to come any closer. Perhaps I should have spoken to him then, fought it out then and there. For now he began to be everywhere. Whenever I stopped, even for a moment—for gas, for oil, for a drink of pop, a cup of coffee, a sandwich—he was there.

(music faster)

Adams. I saw him standing outside the auto camp in Amarillo that night, when I dared to slow down. He was sitting near the drinking fountain in a little camping spot just inside the border of New Mexico.


(sound: door opens . . . slams)

Adams. No. You can't go.

Girl. (screams). Leave your hands off me, do you hear! Leave your—

Adams. Come back here, please, come back.

(sound: struggle . . . slap . . . footsteps running away on gravel . . . lowing of steer)

Adams. She ran from me, as though I were a monster. A few minutes later, I saw a passing truck pick her up. I knew then that I was utterly alone.

(sound: lowing of steer up)

Lines 435–437

REVISIT THE BIG QUESTION

Is seeing BELIEVING?

Discuss In lines 383–391, why is Adams so anxious for the girl to see the hitchhiker? What kind of proof would that offer him? Possible answer: If she can see the hitchhiker, then he will know that he is not crazy. Because she can’t, he is frightened that he is losing his mind.

TIERED DISCUSSION PROMPTS

In lines 410–433, use these prompts to help students understand the literal and metaphorical significance of the sleep references:

Recall When is the last time that Adams had a good night’s sleep? Answer: In lines 166–167, he mentions having had a good night’s sleep in Pittsburgh, but he does not appear to have slept since then.

Analyze What might sleep symbolize? What does this mean for Adams? Possible answer: Sleep can refer to death. Adams’s death might be foreshadowed by the mention of sleep in this passage and throughout the play.

Evaluate Do you agree with the girl’s parting advice to Adams (lines 410–411)? Why or why not? Possible answers:

- Yes. Sleep deprivation can produce very strange symptoms.
- No. He wasn’t sleep deprived when he first started seeing the hitchhiker.

FOR STRUGGLING READERS

Targeted Passage [Lines 371–422]

This passage presents the rising action: Adams’s behavior becomes increasingly odd.

- Why does Adams crash the car into the fence? (lines 371–372)
- What is the girl’s reaction? (lines 388–391)
- Where does Adams offer to drive her? Why? (lines 395–409)
- What does he do when she gets out of the car? (lines 414–419)

FOR ADVANCED LEARNERS/ PRE–AP

Analyze Have students track Adams’s change in attitude and increasing panic using a Cause-and-Effect Diagram. Fill in the first box together. (Cause: Adams leaves for his trip to California. Effect: He is in “excellent spirits” [line 801].) Have students complete the diagram in groups. Ask students: How might Adams’s behavior continue to change once the man begins “to be everywhere” (line 440)?

BEST PRACTICES TOOLKIT—Transparency

Cause-and-Effect Diagram pp. B16, B38

READING A RADIO PLAY

How does Adams react when he sees the hitchhiker emerging from the herd of steer? Answer: He speeds off.
Adams. He was waiting for me outside the Navajo Reservation, where I stopped to check my tires. I saw him in Albuquerque where I bought 12 gallons of gas... I was afraid now, afraid to stop. I began to drive faster and faster. I was in lunar landscape now—the great arid mesa country of New Mexico. I drove through it with the indifference of a fly crawling over the face of the moon.

But now he didn't even wait for me to stop. Unless I drove at 85 miles an hour over those endless roads—he waited for me at every other mile. I would see his figure, shadowless, flitting before me, still in its same attitude, over the cold and lifeless ground, flitting over dried-up rivers, over broken stones cast up by old glacial upheavals, flitting in the pure and cloudless air...

I was beside myself when I finally reached Gallup, New Mexico, this morning. There is an auto camp here—cold, almost deserted at this time of year. I went inside, and asked if there was a telephone. I had the feeling that if only I could speak to someone familiar, someone that I loved, I could pull myself together.

Operator. Number, please?
Adams. Long distance.
Operator. Thank you. What is your number?
Adams. I'd like to put in a call to my home in Brooklyn, New York. I'm Ronald Adams. The number is Beechwood 2-0828.

Operator. This is long distance. Adams. I was beside myself when I finally reached Gallup, New Mexico, this morning. There is an auto camp here—cold, almost deserted at this time of year. I went inside, and asked if there was a telephone. I had the feeling that if only I could speak to someone familiar, someone that I loved, I could pull myself together.

Operator. Thank you. What is your number?
Mrs. Whitney. Yes.
Adams. Where’s my mother? Where’s Mrs. Adams?
Mrs. Whitney. Mrs. Adams is not at home. She is still in the hospital.
Adams. The hospital!
Mrs. Whitney. Yes. Who is this calling? Is it a member of the family?
Adams. What’s she in the hospital for?
Mrs. Whitney. She’s been prostrated7 for five days. Nervous breakdown. But who is this calling?
Adams. Nervous breakdown? But—my mother was never nervous . . .
Mrs. Whitney. It’s all taken place since the death of her oldest son, Ronald.
Adams. Death of her oldest son, Ronald . . .? Hey—what is this? What number is this?
Mrs. Whitney. This is Beechwood 2-0828. It’s all been very sudden. He was killed just six days ago in an automobile accident on the Brooklyn Bridge.

Long-Distance Opr. (breaking in). Your three minutes are up, sir. (silence) Your three minutes are up, sir. (pause) Your three minutes are up, sir. (fade) Sir, your three minutes are up. Your three minutes are up, sir.

Adams. (in a strange voice). And so, I am sitting here in this deserted auto camp in Gallup, New Mexico. I am trying to think. I am trying to get hold of myself. Otherwise, I shall go mad . . . Outside it is night—the vast, soulless night of New Mexico. A million stars are in the sky. Ahead of me stretch a thousand miles of empty mesa, mountains, prairies—desert. Somewhere among them, he is waiting for me. Somewhere I shall know who he is, and who . . . I . . . am . . .

(lines fade)

7 prostrated: in a state of mental collapse.

Targeted Passage

Lines 532–542

TEXT ANALYSIS

FORESHADOWING

What does Adams learn when he calls home? Was this outcome foreshadowed? (Remind students to record this latest event in the second column of their charts.)

Possible answer:

<table>
<thead>
<tr>
<th>Foreshadowing</th>
<th>Events That Were Foreshadowed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adams swerves to avoid a hitchhiker on the Brooklyn Bridge, and there is a terrible sound of skidding tires (lines 540–546)</td>
<td>Adams learns that he died in a car accident on the Brooklyn Bridge (lines 546–550)</td>
</tr>
</tbody>
</table>

REVISIT THE BIG QUESTION

Is seeing BELIEVING?

Discuss In lines 548–557, what proof does Adams’s phone call to his home give him?

Possible answer: His call home proves that he is no longer living a normal life. He seems to be suspended in a state between life and death.

SELECTION WRAP-UP

READ WITH A PURPOSE Now that students have read the selection, ask them to explain how and why the hitchhiker so upset Adams. Possible answer: The hitchhiker upset Adams by appearing over and over, making Adams question his own sanity.

CRITIQUE Are you satisfied with the ending of this play, or should the conflict have been resolved? Explain.

INDEPENDENT READING

Students may also enjoy reading in the Middle of the Night by Robert Cormier, a novel of suspense about a father’s past and a son’s present.

FOR STRUGGLING READERS

Targeted Passage [Lines 520–557]

This passage presents the play’s climax: Adams finds out he died six days ago.

- Why does Mrs. Whitney answer the phone instead of Adams’s mother? (lines 521–527)
- How does Adams react to the news that he has died? (lines 548–557)
- What do you think will happen now?
Practice and Apply

For preliminary support of post-reading questions, use these copy masters:
- RESOURCE MANAGER—Copy Masters
  - Reading Check p. 110
  - Reading a Radio Play p. 107
  - Question Support p. 111

For additional questions, see page 99.

ANSWERS

Comprehension
1. His destination is California.
2. He cannot understand how the man is able to travel faster than he is.
3. She has been hospitalized with a nervous breakdown after the death of her son in a car accident on the Brooklyn Bridge.

Text Analysis

Possible answers:
4. Make Inferences Adams and his mother seem close. His mother worries about his driving to California and is crying as he says goodbye. He responds kindly to her concern and wants to hear her voice when he is in New Mexico.
5. COMMON CORE FOCUS Examine Foreshadowing The comment that Adams’s mother made about not picking up hitchhikers should be in the first column. The event that is foreshadowed is the presence of the hitchhiker, possibly Death, throughout Adams’s journey. Students might add the terrible skidding noise in line 92 to the first column of their chart, which foreshadowed the car accident that supposedly killed Adams. Students might say the inability of the mechanic and girl to see the hitchhiker as well as the fresh rain splattered on the hitchhiker foreshadow the idea that he is Death or a figment of Adams’s imagination.

6. COMMON CORE FOCUS Analyze the Radio Play The stage directions and dialogue describe the hitchhiker as “drab as a mud fence,” (line 180) and “drooping a little” (line 182). He hails Adams for a ride. Adams gets “panicky” (line 195) and starts to sweat.
7. No one else can see him, and Adams’s first sighting of him is where he supposedly met his death on the bridge. Therefore, the hitchhiker may be Death.

Text Analysis

4. Make Inferences What kind of relationship did Ronald Adams have with his mother? Cite evidence to support your answer.
5. Examine Foreshadowing Now that you’ve read the play, is there anything you’d like to change or add to the first column of your foreshadowing chart? Make the adjustments and complete the second column. Which use of foreshadowing most increased your sense of suspense?
6. Analyze the Radio Play Reread lines 171–208. What do the stage directions and dialogue tell you about the hitchhiker’s appearance and actions? What do these elements tell you about Adams’ feelings and actions? Cite specific details in your answer.
7. Draw Conclusions Who do you think the hitchhiker is? Give proof from the play to support your conclusion.

8. Compare Across Texts What are some similarities and differences between the characters, settings, and structures of “The Tell-Tale Heart” and The Hitchhiker? Present your answers in a Venn diagram.

Extension and Challenge

9. Creative Project: Drama With a small group, choose a scene from The Hitchhiker that you think is especially suspenseful. Practice performing the scene, remembering to include sound effects and to follow stage directions. Then perform for the class. Afterward, explain why your group chose the scene you did.

Is seeing BELIEVING?

If you were Adam, would you have believed your eyes, or trusted that the hitchhiker you kept seeing was real? Explain.

8. Similarities: The main characters believe they are sane, but their actions appear insane to others. Both stories have suspenseful plots. Differences: The Hitchhiker is set in several locations in the 1940s. Adams is a victim, and it is not certain what his fate will be. “The Tell-Tale Heart” is set in the narrator’s home. The narrator commits a horrible crime, and his fate is clear.

Extension and Challenge

Is seeing BELIEVING?

Answers will vary, but opinions should be supported with reasons.
Language

**GRAMMAR IN CONTEXT: Maintain Pronoun Antecedent Agreement**

An antecedent is the noun or pronoun to which a pronoun refers. For example, in the following sentence, the pronoun their refers to the antecedent they:

*They took their seats at the café.* Be sure to use singular pronouns with singular antecedents and plural pronouns with plural antecedents. Pair antecedents ending in *one, thing, or body* with singular pronouns, such as *he, her, she,* or *his.*

In the revised sentence, notice how the pronouns (in yellow) and the antecedent (in green) agree in number.

**Original:** Adams would ask just about anyone whether they had seen the hitchhiker.

**Revised:** Adams would ask just about anyone whether he or she had seen the hitchhiker.

**PRACTICE** Correct the pronoun antecedent error in each sentence.

1. Adams first saw someone holding their bag on the bridge.
2. Everyone thought Adams was crazy because they could never see the hitchhiker.
3. Adams’s scary story would make anybody fear for their life.
4. Nobody could have suspected that he or she got a ride from a dead man!

For more help with pronoun-antecedent agreement, see page R52 in the Grammar Handbook.

**READING-WRITING CONNECTION**

Show your understanding of *The Hitchhiker* by responding to this prompt. Then use the **revising tip** to improve your writing.

**WRITING PROMPT**

*Short Constructed Response: Evaluation*

The play opens with Adams telling the listeners, “I am not mad.” On the basis of what you learn in the rest of the play, do you agree with his assessment? Write a one-paragraph evaluation of Adams’s sanity.

**REVISIING TIP**

Review your paragraph. Does each pronoun agree with its antecedent? If not, revise your writing.

**DIFFERENTIATED INSTRUCTION**

**FOR STRUGGLING WRITERS**

1. As a class, fill in the pros and cons list. Discuss whether the evidence points to Adams’s sanity or insanity.
2. Help students form a topic sentence. For example: *Although Adams claims that he is sane, his reactions to events prove otherwise.*
3. Have students finish their paragraphs independently, using details from the relevant list.

**Assess and Reteach**

**Assess**

**DIAGNOSTIC AND SELECTION TESTS**

Selection Tests A, B/C pp. 39–40, 41–42

Interactive Selection Test on thinkcentral.com

**Reteach**

Level Up Online Tutorials on thinkcentral.com

Reteaching Worksheets on thinkcentral.com

Literature Lessons 8, 25, Grammar Lesson 10