

Dirk the Protector

Memoir by Gary Paulsen

What do you need to survive?

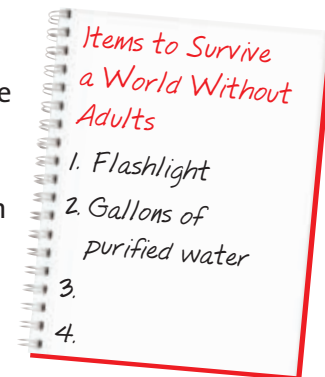
COMMON CORE

RI 3 Analyze the interactions between individuals, events, and ideas in a text.

RI 6 Determine an author's point of view in a text.

Hunger, fear, injury, turmoil—it's amazing what people can withstand when they must. But there's a limit. Every human being needs certain things to survive. In "Dirk the Protector," a chance encounter provides a young Gary Paulsen with what he needs to survive life alone on the streets.

LIST IT What if you woke up tomorrow and all the adults had vanished? Brainstorm a list of items you would need to survive. Remember that no one would know how to operate electrical plants, manufacture products in factories, or purify drinking water. You may use the list that is shown to get started. When you're finished, compare your list with those of your classmates.



Meet the Author

Gary Paulsen

born 1939

A Young Survivor

Gary Paulsen was born to a family that faced many problems. As a boy, Paulsen often had to work and take care of himself. While delivering newspapers one cold evening, he went into a library to warm up. The librarian offered him a book and a library card. Paulsen recalls, “The most astonishing thing happened. This silly little card with my name on it gave me an identity.” In the library, it did not matter what he wore, who liked him, or how much money he had.

Reader and Writer

Paulsen still reads a lot, and he is a very hardworking writer. He has published more than 150 books for children, young adults, and adults. His childhood experiences and outdoor adventures are frequent subjects in his writing.

Devoted to Dogs

“Dirk the Protector” is from Paulsen’s memoir *My Life in Dog Years*. He gives the reader a peek into his own life by sharing memories of his dogs. Paulsen has said, “I’ve always thought of dogs as people. . . . They have personalities and likes and dislikes and humor and anger and great heart and spirit.”

● TEXT ANALYSIS: POINT OF VIEW IN A MEMOIR

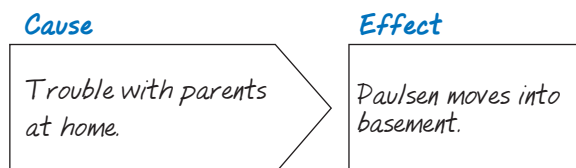
In a **memoir**, the writer gives a true account of experiences in his or her life. Because the writer has participated in the events, he or she writes from the **first-person point of view**, using the pronoun *I*. However, that doesn’t mean the writer states everything directly. As you read “Dirk the Protector,” note when Gary Paulsen says something openly about himself and when he only hints at his true meaning.

● READING SKILL: IDENTIFY CAUSE AND EFFECT

To fully understand what you read, you need to know why things happen. Often, a writer tells you that one event (the **cause**) made another event (the **effect**) happen. In this example, Paulsen directly states that troubles with his parents caused him to leave home:

For a time in my life I became a street kid. It would be nice to put it another way but what with the drinking at home and the difficulties it caused with my parents I couldn’t live in the house.

Other times you have to infer cause-and-effect relationships on the basis of clues in the text and your knowledge. As you read “Dirk the Protector,” note other cause-and-effect relationships and record them in a diagram like this one.



▲ VOCABULARY IN CONTEXT

In your *Reader/Writer Notebook*, write a sentence for each of the vocabulary words. Use a dictionary or the definitions in the following selection pages to help you.

WORD	cohort	forerunner	predatory
LIST	conventional	hustle	puny
	decoy	impasse	



Author
Online



Go to thinkcentral.com.
KEYWORD: HML7-277



Complete the activities in your **Reader/Writer Notebook**.

DIRK THE PROTECTOR

GARY PAULSEN

For a time in my life I became a street kid. It would be nice to put it another way but what with the drinking at home and the difficulties it caused with my parents I couldn't live in the house.

I made a place for myself in the basement by the furnace and hunted and fished in the woods around the small town. But I had other needs as well—clothes, food, school supplies—and they required money.

I was not afraid of work and spent most of my summers working on farms for two, three and finally five dollars a day. This gave me enough for school clothes, though never for enough clothes or the right kind; I was
10 never cool or in. But during the school year I couldn't leave town to work the farms. I looked for odd jobs but most of them were taken by the boys who stayed in town through the summer. All the **conventional** jobs like working in the markets or at the drugstore were gone and all I could find was setting pins in the small bowling alley over the Four Clover Bar. **A**

It had just six alleys and they were busy all the time—there were leagues each night from seven to eleven—but the pay for truly brutal

Analyze Visuals ▶

Examine this painting. What can you **infer** about the boy's life?

conventional
(kən-vən'shə-nəl) *adj.*
usual; traditional

A CAUSE AND EFFECT

What causes Paulsen to take the job at the bowling alley? Keep reading to find an effect of working this job.



Language Coach

Figure of Speech In line 20, the phrase *make up the difference* means “complete what is lacking or is missing.” What doesn’t Paulsen have enough of?

forerunner (fôr’rûn’ər)
n. person or thing that came before

predatory (prĕd’ə-tôr’ē)
adj. given to stealing from or hurting others for one’s own gain

B POINT OF VIEW

Reread lines 35–37. What does Paulsen tell the reader about his attitude toward himself and his situation?

work was only seven cents a line. There weren’t many boys willing to do the work but with so few alleys, it was still very hard to earn much money. A dollar a night was not uncommon and three was outstanding.

20 To make up the difference I started selling newspapers in the bars at night. This kept me up and out late, and I often came home at midnight. But it added to my income so that I could stay above water.¹

Unfortunately it also put me in the streets at a time when there was what might be called a rough element. There weren’t gangs then, not exactly, but there were groups of boys who more or less hung out together and got into trouble. They were the **forerunners** of the gangs we have now, but with some singular differences. They did not have firearms—but many carried switchblade knives.

30 These groups were **predatory**, and they hunted the streets at night. I became their favorite target in this dark world. Had the town been larger I might have hidden from them, or found different routes. But there was only a small uptown section and it was impossible for me to avoid them. They would catch me walking a dark street and surround me and with threats and blows steal what money I had earned that night.

I tried fighting back but there were usually several of them. I couldn’t win. Because I was from “the wrong side of the tracks”² I didn’t think I could go to the authorities. It all seemed hopeless. **B**

And then I met Dirk.

40 **T**he bowling alley was on a second floor and had a window in back of the pit area. When all the lanes were going, the heat from the pin lights made the temperature close to a hundred degrees. Outside the window a ladder led to the roof. One fall evening, instead of leaving work through the front door, I made my way out the window and up the ladder onto the roof. I hoped to find a new way home to escape the boys who waited for me. That night one of the league bowlers had bowled a perfect game—300—and in celebration had bought the pit boys hamburgers and Cokes. I had put the burger and Coke in a bag to take back to my basement. The bag had grease stains and smelled of toasted buns, and my mouth watered as I moved from the roof of the bowling
50 alley to the flat roof over the hardware store, then down a fire escape that led to a dark alcove³ off an alley.

There was a black space beneath the stairs and as I reached the bottom and my foot hit the ground I heard a low growl. It was not loud, more a rumble that seemed to come from the earth and so full of menace that it stopped me cold, my foot frozen in midair.

1. **stay above water**: survive.

2. **“the wrong side of the tracks”**: the less desirable part of town.

3. **alcove** (ăl’kōv’): a small hollow space in a wall.

I raised my foot and the growl stopped.

I lowered my foot and the growl came again. My foot went up and it stopped.

I stood there, trying to peer through the steps of the fire escape. For a time
60 I couldn't see more than a dark shape crouched back in the gloom. There was a head and a back, and as my eyes became accustomed to the dark I could see that it had scraggly, scruffy hair and two eyes that glowed yellow. **C**

We were at an **impasse**. I didn't want to climb up the ladder again but if I stepped to the ground it seemed likely I would be bitten. I hung there for a full minute before I thought of the hamburger. I could use it as a **decoy** and get away.

The problem was the hamburger smelled so good and I was so hungry.

I decided to give the beast under the stairs half a burger. I opened the sack, unwrapped the tinfoil and threw half the sandwich under the steps,
70 then jumped down and ran for the end of the alley. I was just getting my stride, legs and arms pumping, pulling air with a heaving chest, when I rounded the corner and ran smack into the latest group of boys who were terrorizing me.

There were four of them, led by a thug—he and two of the others would ultimately land in prison—named, absurdly, “Happy” Santun.

Happy was built like an upright freezer and had just about half the intelligence but this time it was easy. I'd run right into him.

“Well—lookit here. He came to us this time. . . .”

Over the months I had developed a policy of flee or die—run as fast
80 as I could to avoid the pain, and to hang on to my hard-earned money. Sometimes it worked, but most often they caught me.

This time, they already had me. I could have handed over the money, taken a few hits and been done with it, but something in me snapped and I hit Happy in the face with every ounce of strength in my **puny** body.

He brushed off the blow easily and I went down in a welter of blows and kicks from all four of them. I curled into a ball to protect what I could. I'd done this before, many times, and knew that they would stop sometime—although I suspected that because I'd hit Happy it might take longer than usual for them to get bored hitting me. **D**

90 Instead there was some commotion that I didn't understand and the kicks stopped coming. There was a snarling growl that seemed to come from the bowels of the earth, followed by the sound of ripping cloth, screams, and then the fading slap of footsteps running away.

For another minute I remained curled up, then opened my eyes to find that I was alone.

But when I rolled over I saw the dog.

C CAUSE AND EFFECT

Reread lines 52–62. Make an **inference** about what kind of beast is under the stairs. What's causing the beast to growl?

impasse (ĩm'pās') *n.* a situation in which no progress can be made; a deadlock

decoy (dē'koi') *n.* a person or thing used to distract others or lead them in a different direction

puny (pyōō'nē) *adj.* weak and small

D POINT OF VIEW

Reread lines 79–89. As Paulsen describes the attack, what else does the reader learn about him?

It was the one that had been beneath the stairs. Brindled, patches of hair gone, one ear folded over and the other standing straight and notched from fighting. He didn't seem to be any particular breed. Just big and rangy, right on the edge of ugly, though I would come to think of him as beautiful. He was Airedale crossed with hound crossed with alligator.

Alley dog. Big, tough, mean alley dog. As I watched he spit cloth—it looked like blue jeans—out of his mouth.

"You bit Happy, and sent them running?" I asked.

He growled, and I wasn't sure if it was with menace, but he didn't bare his teeth and didn't seem to want to attack me. Indeed, he had saved me.

"Why?" I asked. "What did I do to deserve . . . oh, the hamburger."

I swear, he pointedly looked at the bag with the second half of hamburger in it.

110 "You want more?" E

He kept staring at the bag and I thought, Well, he sure as heck deserves it. I opened the sack and gave him the rest of it, which disappeared down his throat as if a hole had opened into the universe.

He looked at the bag.

"That's it," I said, brushing my hands together. "The whole thing."

A low growl.

"You can rip my head off—there still isn't any more hamburger."

I removed the Coke and handed him the bag, which he took, held on the ground with one foot and deftly ripped open with his teeth. ◆

120 "See? Nothing." I was up by this time and I started to walk away.

"Thanks for the help . . ."

He followed me. Not close, perhaps eight feet back, but matching my speed. It was now nearly midnight and I was tired and sore from setting pins and from the kicks that had landed on my back and sides.

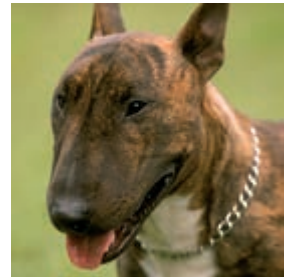
"I don't have anything to eat at home but crackers and peanut butter and jelly," I told him. I kept some food in the basement of the apartment building, where I slept near the furnace.

He kept following and, truth be known, I didn't mind. I was still half scared of him but the memory of him spitting out bits of Happy's pants and the sound of the boys running off made me smile. When I arrived at the apartment house I held the main door open and he walked right in. I opened the basement door and he followed me down the steps into the furnace room.

I turned the light on and could see that my earlier judgment had been correct. He was scarred from fighting, skinny and flat sided and with patches of hair gone. His nails were worn down from scratching concrete.

"Dirk," I said. "I'll call you Dirk." I had been trying to read a detective novel and there was a tough guy in it named Dirk. "You look like somebody named Dirk."

VISUAL VOCABULARY



brindled (brīn'dld): *adj.* light brownish yellow or grayish with streaks or spots of a darker color

E CAUSE AND EFFECT

Reread lines 105–110.

What is the cause-and-effect relationship Paulsen explains here?

◆ GRAMMAR IN CONTEXT

In line 118, Paulson properly places the **adjective clause**, *which he took*. The clause modifies the word *bag* and is set off by commas.

140 And so we sat that first night. I had two boxes of Ritz crackers I'd **hustled** somewhere, a jar of peanut butter and another one of grape jelly, and a knife from the kitchen upstairs. I would smear a cracker, hand it to him—he took each one with great care and gentleness—and then eat one myself. We did this, back and forth, until both boxes were empty and my stomach was
150 bulging; then I fell asleep on the old outdoor lounge I used for furniture.

The next day was a school day. I woke up and found Dirk under the basement stairs, watching me. When I opened the door he trotted up the steps and outside—growling at me as he went past—and I started off to school.

He followed me at a distance, then stopped across the street when I went
160 into the front of the school building. I thought I'd probably never see him again.

But he was waiting when I came out that afternoon, sitting across the street by a mailbox. I walked up to him.

“Hi, Dirk.” I thought of petting him but when I reached a hand out he growled. “All right—no touching.”

I turned and made my way toward the bowling alley. It was Friday and sometimes on Friday afternoon there were people who wanted to bowl
170 early and I could pick up a dollar or two setting pins.

Dirk followed about four feet back—closer than before—and as I made my way along Second Street and came around the corner by Ecker's Drugstore I ran into Happy. He had only two of his **cohorts** with him and I don't think they had intended to do me harm, but I surprised them and Happy took a swing at me.

Dirk took him right in the middle. I mean bit him in the center of his stomach, hard, before Happy's fist could get to me. Happy screamed and doubled over and Dirk went around and ripped into his rear and kept tearing at it even as Happy and his two companions fled down the street.

180 It was absolutely great. Maybe one of the great moments in my life. **F** I had a bodyguard.



Street Corner (1991), Daniel Bennett Schwartz. Oil on canvas, 91.4 cm × 71.1 cm. Private collection. © Bridgeman Art Library.

hustle (hūs'əl) *v.* to gain by energetic effort

cohort (kō'hōrt') *n.* a companion or associate

F POINT OF VIEW
On the basis of what you know about Paulsen, why does he say it was “one of the great moments in my life”?

It was as close to having a live nuclear weapon as you can get. I cannot say we became friends. I touched him only once, when he wasn't looking—I petted him on the head and received a growl and a lifted lip for it. But we became constant companions. Dirk moved into the basement with me, and I gave him a hamburger every day and hustled up dog food for him and many nights we sat down there eating Ritz crackers and he watched me working on stick model airplanes.

He followed me to school, waited for me, followed me to the bowling
190 alley, waited for me. He was with me everywhere I went, always back three or four feet, always with a soft growl, and to my great satisfaction every time he saw Happy—every time—Dirk would try to remove some part of his body with as much violence as possible.

He caused Happy and his mob to change their habits. They not only stopped hunting me but went out of their way to avoid me, or more specifically, Dirk. In fact after that winter and spring they never bothered me again, even after Dirk was gone. **G**

Dirk came to a wonderful end. I always thought of him as a street
200 dog—surely nobody owned him—and in the summer when I was hired to work on a farm four miles east of town I took him with me. We walked all the way out to the farm, Dirk four feet in back of me, and he would trot along beside the tractor when I plowed, now and then chasing the hundreds of seagulls that came for the worms the plow turned up.


The farmer, whose name was Olaf, was a bachelor and did not have a dog. I looked over once to see Dirk sitting next to Olaf while we ate some sandwiches and when Olaf reached out to pet him Dirk actually—this was the first time I'd seen it—wagged his tail.

He'd found a home.

I worked the whole summer there and when it came time to leave,
210 Dirk remained sitting in the yard as I walked down the driveway. The next summer I had bought an old Dodge for twenty-five dollars and I drove out to Olaf's to say hello and saw Dirk out in a field with perhaps two hundred sheep. He wasn't herding them, or chasing them, but was just standing there, watching the flock.

"You have him with the sheep?" I asked Olaf.

He nodded. "Last year I lost forty-three to coyotes," he said. "This year not a one. He likes to guard things, doesn't he?"

I thought of Dirk chasing Happy down the street, and later spitting out bits of his pants, and I smiled. "Yeah, he sure does." 

G CAUSE AND EFFECT

What is the long-term effect Dirk has on the young Paulsen's life?

Comprehension

1. **Recall** What keeps Paulsen out late at night?
2. **Recall** What does Paulsen do to take care of Dirk?
3. **Clarify** What are two challenges that Paulsen faces?



RI 3 Analyze the interactions between individuals, events, and ideas in a text. **RI 6** Determine an author's point of view in a text.

Text Analysis

4. **Analyze Point of View** On the left side of a two-column chart, list information you know about Paulsen because he states it directly. On the right, list the questions you have about Paulsen after reading the memoir.

<i>What I Know About Paulsen</i>	<i>Questions I Have About Paulsen</i>
<i>He lived by himself in a basement.</i>	<i>Did his parents know he was there?</i>

5. **Analyze Cause and Effect** Compare the cause-and-effect relationships you recorded with those recorded by another classmate. With that classmate, choose the one cause-and-effect relationship that you think influenced Paulsen's life the most, and explain why you think so.
6. **Analyze Character** Writers often give animals character traits that appear human. On the basis of the details Paulsen provides about Dirk, describe the dog's "personality."
7. **Compare and Contrast** Reread the first two paragraphs of "Dirk the Protector" and then the last three. How is Paulsen's life the same in the end, and how has it changed?
8. **Draw Conclusions** Dirk's protection ended the attacks against Paulsen. Why don't the attacks start up again after Dirk stays at the farm?

Extension and Challenge

9. **Survival Manual** Now that you've read "Dirk the Protector," think about the advice Paulsen might give you to enable you to survive in the world without the help of adults. Then create a survival manual based on your new list.

What do you need to SURVIVE?

How did reading "Dirk the Protector" affect your ideas about the necessities for survival? Review your list of items. Based on what you've read, would you change anything on your list? Explain.

Vocabulary in Context

▲ VOCABULARY PRACTICE

Choose the vocabulary word that best completes each sentence.

1. The boy tried to get a(n) _____ job but could only find an unusual one.
2. He was frequently beaten up by members of a(n) _____ gang.
3. Unlike the big, strong gang members, he was _____.
4. He had to _____ all day for one solid meal.
5. There he met Dirk, and they stared each other down into a(n) _____.
6. The boy used his hamburger as a(n) _____ to distract the dog.
7. Dirk became the boy's protector and _____.
8. Is Dirk the _____ of other protectors in the boy's future?

ACADEMIC VOCABULARY IN WRITING

• analyze • aware • develop • react • respond

In a paragraph or two, **analyze** Paulsen's relationship to Dirk. Does it grow and change in ways you expected? Include at least one of the Academic Vocabulary words in your opinion.

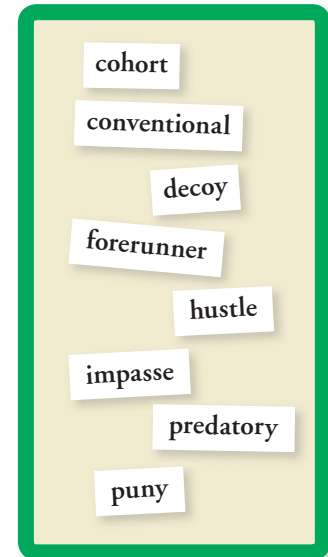
VOCABULARY STRATEGY: IDIOMS

An **idiom** is an expression in which the overall meaning of the words in it is different from the meanings of the individual words. For example, in this story, Paulsen says that working at a certain job helped him "stay above water." *Stay above water* is an idiomatic expression because Paulsen was never in fear of drowning. We know Paulsen means that the job helped him survive.

Language is full of idioms. If you encounter an unfamiliar one, you can often use context clues to figure out its meaning. **Context clues** are words or phrases that surround an unfamiliar word and provide hints about the word's meaning. Otherwise, consult a dictionary.

PRACTICE Identify the idiom in each sentence and give a definition for it.

1. They kicked around a few ideas about how to make scenery for the play.
2. She changed her tune once she found out the cost of the project.
3. I don't trust Jackson, but his friend seems on the level.
4. Will you take me under your wing if I decide to join the chorus?
5. Getting all this work done will be tough, but hang in there and we'll finish it.



L5 Demonstrate understanding of nuances in word meanings.

Interactive Vocabulary **THINK** central
Go to thinkcentral.com.
KEYWORD: HML7-286

Language

◆ GRAMMAR IN CONTEXT: Use Adjective Clauses

Review the **Grammar in Context** note on page 282. A **clause** is a group of words that contains a subject and a verb. An **independent clause** expresses a complete thought and can stand alone as a sentence. A **dependent clause**, also known as a **subordinate clause**, cannot. **Adjective clauses** are dependent clauses that modify a noun or a pronoun. Adjective clauses tell what kind, which one, how many, or how much. Adjective clauses are introduced by the relative pronouns *who*, *whom*, *whose*, *that*, or *which*. When you use an adjective clause in your writing, place it close to the word it modifies. When using the word *which* to start an adjective clause, set off the clause with commas.

Original: Dirk isn't easy to pet. Dirk doesn't like to be touched.

Revised: Dirk, who doesn't like to be touched, isn't easy to pet.

PRACTICE In each item, combine the two sentences. Substitute the word or words in brackets with a relative pronoun to form an adjective clause. Be sure to use commas when appropriate.

1. Dirk is a dog. [Dirk] can protect people as well as animals.
2. The memoir describes meeting Dirk. [The memoir] was written by Gary Paulsen.
3. Money was hard to find. [Money] was what Paulsen needed.
4. Olaf is a farmer. [Olaf] adopts Dirk.

For more help with adjective clauses, see page R62 of the **Grammar Handbook**.

READING-WRITING CONNECTION



Increase your understanding of “Dirk the Protector” by responding to this prompt. Then use the **revising tip** to improve your writing.

WRITING PROMPT

Extended Constructed Response: Retelling
In the memoir, we learn only as much about Dirk as Paulsen knows. If Dirk could talk, what kind of story might he tell? **In two or three paragraphs**, retell a part of the story from Dirk's point of view.

REVISING TIP

Review your response. If adjective clauses are used, is each adjective clause next to the word it modifies? If not, revise your writing.



L 1a Explain the function of phrases and clauses in general and their function specific sentences. **W 3** Write narratives to develop real or imagined experiences or events.

