If you only have 15 minutes …

Watch Ibrica Jusić's music video, "Katarina." Keep the article available. You do not need to understand the lyrics for this activity.



The video credits identify Jusić as performer; music by Duško Rapotec Ute, lyrics by Robert Pilepić, arrangement by Elvis Stanić, video production by Zdravko Valentin; Croatia Records, 2025. The supplied credits do not establish that "Katarina" is sevdalinka. Use it to examine Jusić's presentation and connection to place. Do not infer lyrical meaning without a verified translation.

Observe (3 minutes)

- Identify two details in the video that also appear in the reading's descriptions of Jusić. Describe what you see and locate the corresponding textual evidence.[1]

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Discuss (6 minutes)

- The video places Jusić at a café, on stone steps and beside a waterfront. How do these settings shape your impression of him and his music? Explain how one scene connects to a related passage from the article.[2]

- What central idea about music and human connection emerges from the article? Support your interpretation with evidence from two different parts of the reading. How does the video support or complicate that idea? Build on a classmate's response.[3]

Reflect (3 minutes)

If the same song accompanied images of a recording studio rather than Dubrovnik, how might your impression of Jusić change? Use details from the video and reading to explain what the Dubrovnik settings contribute.[4]

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Common Core Standard(s) Met:

CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

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1 Students may match the guitar, dog, steps or waterfront to textual descriptions.

2 The steps connect to his first listeners and emotional home; the waterfront connects to his attachment to Dubrovnik. Accept impressions grounded in specific visual and textual details.

3 Music can create connection through attentive listening and personal address. The couple's presence breaks the sense of isolation; the closing passage emphasizes proximity. Edited scenes do not establish how a live audience experiences the performance.

4 A studio might focus attention on recording or the singer. Dubrovnik connects music to places in his life. Students may argue that emotion remains powerful in either setting; distinguish the contribution of setting from the performance itself.

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