

GUIA RÁPIDO

BULLET TIME COM IA

O prompt que eu usei de verdade, pronto pra você adaptar à sua ideia.

Três passos. Sem câmera, sem estúdio, sem saber escrever prompt.

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Três passos

1

Separe suas fotos

A sua melhor foto, com o rosto nítido. Uma foto do lugar onde a cena acontece. E fotos dos produtos que vão aparecer — o principal e os secundários, objetos e acessórios. Quanto mais ângulos do produto principal, melhor.

2

Peça pro ChatGPT adaptar o prompt

Abra o ChatGPT (ou qualquer IA de texto), cole o comando abaixo junto com o prompt da próxima página, e conte a sua ideia.

Adapte esse prompt à minha ideia de vídeo. Mantenha a mesma estrutura, os mesmos blocos e a marcação de tempo. Me devolva em inglês, com no máximo 4.000 caracteres, pronto pra copiar.

Minha ideia: [conte aqui quem aparece, onde acontece, quais produtos vão voar e o que causa o acidente]

3

Cole numa IA de vídeo e gere

Suba as fotos **na mesma ordem** que o prompt indica, cole o texto que o ChatGPT devolveu, e gere.

ESCOLHA O MOTOR CERTO — É O QUE MAIS IMPORTA

Para bullet time, o motor que funciona é o **Seedance 2.5**. Se deixar no padrão da plataforma, cai em outro modelo e o efeito não sai.

ElevenLabs

Dá pra escolher o motor. Aceita muitas fotos de referência. Limite de 4.000 caracteres no prompt.

Higgsfield

Também dá pra escolher o motor e fica muito bom. Olhe o custo em créditos antes de gerar.

Google Flow

Roda o motor Veo, não tem Seedance. Melhor para peças curtas: vinheta, logo animado, transição.

Copie daqui

10s, 9:16. Real documentary footage of a real man, filmed on a real camera with real props. NOT CGI, NOT a 3D render, NOT animation. Warm late sun.

REALISM: visible skin pores, stubble, forehead shine, blemishes, facial asymmetry, unretouched skin. Real motion blur. Handheld camera weight. No waxy skin, no doll face, no CGI surfaces.

PIGEONS: real feral city pigeons, grey bodies, iridescent green-purple necks, orange-red eyes, pink feet, dirty ruffled feathers, real wing blur. Filmed, not animated.

REFERENCE MAP

@Image 1 = the protagonist. Keep his exact face, eyes, hair, beard, body and clothing.

@Image 2 = environment only, do not copy its framing: a historic Sao Paulo plaza. GROUND: real hand-cut Portuguese mosaic paving, irregular black and white stones, uneven joints, worn edges, dirt in the cracks. A stone fountain. The pale-yellow facade sits FAR behind, out of focus. A few distant people, small and blurred, so the plaza is not empty. A real place, not a set.

@Images 3-9 = ONE pair of round sunglasses from 7 angles, NOT 7 products: glossy black acetate frame, keyhole bridge, smoke-grey gradient lenses, gold wordmark on the outer temple, gold script on the temple tip. Typography crisp and correct.

@Images 10-12 = ONE ultra-thin white titanium phone, NOT 3 phones, with ONE round rear camera.

PROP LOCK: one pair of sunglasses, one white paper cup with a plastic lid and the word "CAFE" printed in plain black type, one phone. The same objects in every shot. Nobody comes near him or collides with him.

0.0-1.5 Low shot of his sneakers on the mosaic paving, one crane up and back revealing him full-body: sunglasses on, the cup in his LEFT hand, phone up in his RIGHT hand, head down, absorbed in the screen. NOT on a call, never at his ear. Pigeons feeding ahead, unseen.

1.5-2.3 Still on the screen, he walks into the flock and the pigeons explode upward: wing claps, dust, feathers. He recoils and staggers back, does NOT fall. One wing knocks the sunglasses off his face; one hits his left forearm and the cup leaves his hand, lid popping loose so coffee escapes; one brushes his right hand and the phone tumbles free. Both hands empty. His face exists under the sunglasses: reveal his natural eyes, not a regenerated face.

2.3-2.8 Time drops to about 2% speed. Hold a medium-wide of the accident: him mid-recoil, pigeons suspended mid-wingbeat, the three objects floating where released.

BULLET-TIME RULE: objects stay put, the CAMERA moves. Close-ups happen only because the camera travels closer.

2.8-5.3 HERO BEAT, the longest beat. Camera dollies in on the floating sunglasses and orbits slowly. TWO MANDATORY MACRO HOLDS, both legible: FIRST the gold wordmark on the outer temple, held long enough to read, catching a warm highlight. THEN the camera slides along the temple to the tip and holds on the gold script. Around them, the gradient lenses with a warm reflection sliding across, real acetate thickness, dust and tiny marks. A real macro photo. The cup gets NO close-up.

5.3-6.3 Camera travels to the phone, tumbling slowly, screen rotating toward us. Macro on the screen: a message from an unknown number, no contact name, no profile photo. One received grey bubble with a short line of text. Nothing else.

6.3-6.7 Fast dolly back to the frozen tableau.

6.7-9.2 PAYOFF. The world stays frozen; only HE returns to normal speed, calmly. He straightens up, plucks the sunglasses from the air and puts them back on his face, takes the phone back in his right hand, catches the cup and thumbs the lid down. Each object leaves its anchor only when his hand closes on it. NOTHING TOUCHES THE GROUND.

9.2-10.0 He steps forward and time snaps back: pigeons scatter upward, feathers flutter down, the droplets hit the stone. He keeps walking, composed, phone in hand. Camera cranes back. Hard cut.