

BULLET TIME *trend*

Udhëzuesi i plotë. Ndrysho personazhin, vendin dhe objektin — pjesa tjetër punon vetë.

SEEDANCE 2.5

12S · 9:16



ÇFARË ËSHTË BULLET TIME

Një person ecën në rrugë. Flet në telefon, mban një kafe, ka syzet e diellit. Një kalimtar e godet pa dashje me bërryl. Gjithçka i bie nga duart. Në atë çast koha ngrin. Kamera ecën ngadalë nëpër skenën e ngrirë dhe i shikon objektet nga afër, një nga një. Pastaj koha kthehet dhe gjithçka bie përtokë.

RREGULLI QË E MBAN GJITHË VIDEOON

Objektet rrinë të palëvizshme në hapësirë. **Kamera është ajo që afrohet.** Plani i afërt bëhet duke ulur distancën, jo duke i fluturuar objektet drejt lentes. Ky rregull përsëritet dhjetëra herë brenda promptit — mos e hiq.

PRANDAJ PROMPTI ËSHTË KAQ I GJATË

Rreth 20% e tekstit është skenari. Pjesa tjetër janë bllokime: numërimi i saktë i objekteve, telefoni që duhet të mbetet i njëjti në çdo distancë, duart që mbeten bosh pas lëshimit, shkaku fizik për çdo lëvizje. Aty qëndron ndryshimi mes një videoje që bindet dhe një videoje që duket AI.

STRUKTURA, SEKONDË PËR SEKONDË

0.0 - 2.0S	Zbulimi: kamera nga këpucët deri te fytyra
2.0 - 3.7S	Ecja, afrohet kalimtari me qenin
3.7 - 4.4S	Bërryli — tri lëshime njëherësh
4.4 - 5.2S	Koha ngrin, plani i gjerë i skenës
5.2 - 6.8S	Makro mbi objektin hero + orbit
6.8 - 8.3S	Makro mbi kafen që derdhet
8.3 - 9.8S	Makro mbi ekranin e telefonit
9.8 - 10.4S	Kamera prapa, e gjithë skena sërish
10.4 - 12.0S	Koha kthehet, gjithçka bie

Zgjidh një objekt që ka çfarë të tregojë në makro.

Xham, metal, reflekse, buzë të prera. Kamera qëndron 1.5 sekonda mbi të.

#1

SETTINGS

Përdor Higgsfield ose çdo platformë tjetër që ka modelin Seedance.

MODELI	Seedance 2.5
KOHËZGJATJA	12 sekonda
FORMATI	9:16 vertikal
CILËSIA	1080p, bitrate High
AUDIO	On

DY REFERENCA, NË KËTË REND

1 Personazhi

Fytyra që do të ruhet, vajzë ose djalë. Më mirë një kartë me disa kënde — ballë, profil, 3/4 — sesa një foto e vetme. Identiteti mbahet shumë më mirë kur modeli e sheh fytyrën nga çdo anë.

2 Lokacioni

Vetëm një foto. Përdoret si frymëzim atmosfere, jo si sfond që kopjohet. Zgjidh një vend me hapësirë të gjerë këmbësorësh, që të ketë ku të ndodhë përplasja.

OBJEKTI HERO NUK NGARKOHET

Objekti që bie nga trupi — syzet, ora, kufjet — përshkruhet me fjalë brenda promptit. Kështu e kontrollon plotësisht dhe kursen një referencë. Sa më pak referenca, aq më fort mbahet fytyra.

Llogarit disa gjenerime para se të dalë ai i miri.

Kjo është normale për këtë lloj videoje.

#2

ÇFARË NDRYSHON NË PROMPT

Çdo pjesë e shënuar me **[KLLAPA]** është e jotja. Pjesa tjetër e tekstit lëre siç është.

[PËRSHKRIMI I PERSONAZHIT]

Gjinia, moshë, struktura e fytyrës, flokët, sytë, trupi. Shkurt dhe konkret — referenca e bën punën kryesore, teksti vetëm e ndihmon.

[VESHJA]

Përcaktoje gjithmonë, copë për copë, me material dhe ngjyrë. Nëse referenca nuk e tregon veshjen, modeli e sajton.

[PËRSHKRIMI I LOKACIONIT]

Dyshemeja, ndërtesat, ngjyrat, bimësia, qielli. Modeli e ndërton hapësirën nga teksti; fotoja i jep vetëm atmosferën.

[OBJEKTI HERO]

Forma, materialet, ngjyrat, detajet e ndërtimit. Duhet të jetë diçka që vishet dhe mund të ndahet nga trupi në përplasje.

[LOGOJA] — OPSIONALE

Nëse do markën tënde mbi objekt: sipërfaqe e gjerë dhe e sheshtë, shkronja të mëdha, dhe numëro karakteret brenda promptit.

[TELEFONI] DHE [TEKSTI NË EKRAN]

Përshkruaje telefonin me forma dhe materiale, jo me emër modeli. Në ekran, një fjalë e vetme lexohet më mirë se një frazë.

[DRITA]

Ora e ditës, drejtimi i diellit dhe temperatura e ngjyrës. Kjo e vendos gjithë tonin e videos.

#3

PROMPTI

Kopjoje të gjithë. Zëvendëso vetëm kllapat.

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<<<image_1>>> = PRIMARY CHARACTER REFERENCE.

Use <<<image_1>>> for the exact identity of the protagonist across every angle: [PERSHKRIMI I PERSONAZHIT – gjinia,
mosha, struktura e fytyres, forma e vetullave, hunda, nofulla, floket dhe gjatesia e tyre, mjekra nese ka, ngjyra e
syve, ngjyra dhe tekstura e lekures, proporcionet e trupit].

If <<<image_1>>> is a multi-angle character sheet, the face stays identical whether seen frontally, in profile, or
turning.

Ignore the background, the lighting and the camera composition of <<<image_1>>> completely. Never render panels, borders
or captions. Ignore the clothing of the reference.

WARDROBE, established from the first appearance and identical throughout: [VESHUJA – cope per cope, me material, ngjyre,
prerje dhe gjatesi mengesh; kepuçet; bizhuteri]. The clothing has real fabric weight and moves naturally with the body
on every step.

Preserve the SAME character throughout the entire video.

<<<image_2>>> = ENVIRONMENT REFERENCE ONLY.

Use <<<image_2>>> only for the visual language of the location: [PERSHKRIMI I LOKACIONIT – dyshemeja dhe materiali i
saj, ndertesat dhe ngjyrat e tyre, bimesia, qielli].

Do NOT reproduce its exact composition, exact building placement or original camera angle.

Create a new believable cinematic space in the same architectural world, with wide open PEDESTRIAN SPACE for the
protagonist to walk naturally and for the collision to happen.

Respect real-world spatial logic: pedestrians remain in pedestrian areas, architecture maintains realistic scale and
perspective.

THE HERO OBJECT

[OBJEKTI HERO – nje objekt qe vishet dhe mund te ndahet nga trupi: syze, ore, kufje, kapele. Pershkruaje me forma,
materiale, ngjyra dhe detaje ndertim], worn by the protagonist from the first appearance.

[OPSIONALE – LOGO: On the widest FLAT surface of the object runs ONE line of ENGRAVED CAPITAL LETTERING, cut large and
deep into the material, filling most of that surface:

LOGOJA JOTE

Exactly N characters. Bold, wide, evenly spaced capitals in a clean geometric sans-serif, perfectly horizontal and
correctly spelled, cut deep enough to hold shadow inside each stroke. Nothing else is written anywhere on the object.

This engraving is the ONLY text in the entire film.]

The SAME object remains recognizable when worn, when released, during macro inspection, and after landing.

MASTER VISUAL CONCEPT

Generate one continuous 12-second, 9:16, ultra-photorealistic LIVE-ACTION cinematic film.

The result feels like a high-budget international campaign photographed with a real actor, real practical props, premium
cinema lenses and real high-speed photography.

The central concept is a BULLET-TIME accident.

At the collision, physical objects receive short realistic release impulses.

Then time slows to approximately 2-3% of normal speed.

The objects become almost stationary in three-dimensional WORLD SPACE while the CAMERA remains free to move through the
frozen event and inspect them.

The objects DO NOT fly toward the camera to create close-ups.

The CAMERA physically approaches the objects.

REAL-WORLD PHYSICS, CAUSALITY AND SPATIAL CONTINUITY ARE CRITICAL.

EXACT OBJECT COUNT

Exactly ONE protagonist.
Exactly ONE secondary passing person.
Exactly ONE dog.
Exactly ONE leash.
Exactly ONE HERO OBJECT.
Exactly ONE takeaway coffee cup.
Exactly ONE plastic drinking lid.
Exactly ONE phone.

No duplicate props appear at any point.
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PERSISTENT PHONE PROP — CRITICAL

There is exactly ONE phone in the entire video.

It is always the SAME physical phone: [TELEFONI — pershkruaje me forma dhe materiale, jo me emer modeli. P.sh. nje telefon flip argjendi i viteve 2000, i hapur, me ekran te vogel siper dhe tastiere poshte, me mentesha ne mes].

LOCK its physical appearance throughout: same colour, same dimensions, same thickness, same screen, same buttons, same materials.

The phone remains the SAME physical prop during: wide walking shot, collision, release from the hand, bullet-time suspension, macro inspection, return to wide shot, final fall, ground impact.

Wide shot -> medium shot -> macro shot = THE SAME PHONE VIEWED FROM DIFFERENT CAMERA DISTANCES.

Do not reinterpret or redesign the phone when camera distance changes.

PERSISTENT COFFEE PROP — CRITICAL

There is exactly ONE takeaway coffee cup: a real medium-sized disposable PAPER cup with a lightweight plastic drinking lid.

LOCK throughout: same cup, same size, same paper material, same proportions, same plastic lid, same amount of dark coffee.

Before collision the lid is properly attached. The coffee remains physically inside the cup. The liquid cannot pass through solid plastic.

HAND OWNERSHIP

Before collision:

RIGHT HAND = THE PHONE.

LEFT HAND = THE COFFEE CUP.

HERO OBJECT = worn on the body.

At release, the fingers physically release the props.

Immediately afterward:

RIGHT HAND = COMPLETELY EMPTY.

LEFT HAND = COMPLETELY EMPTY.

The empty hands remain anatomically normal. Nothing replaces the phone. Nothing replaces the cup. Nothing remains attached to either palm. No new prop appears in either hand for the remainder of the video.

0.0-2.0s — CINEMATIC CHARACTER REVEAL

Begin with an extreme low close-up of the protagonist's footwear walking naturally across the ground of the <<image_2>>-inspired location.

The camera performs one elegant continuous movement: smooth crane upward + gentle backward tracking.

Reveal progressively: footwear -> legs -> clothing -> torso -> accessories -> face -> nearly full-body composition, with the location rising behind.

Give the audience enough time to clearly recognize <<image_1>> as the protagonist.

The protagonist wears the SAME HERO OBJECT.

The protagonist holds the SAME phone to the RIGHT ear.

The protagonist carries the SAME paper coffee cup in the LEFT hand.

The protagonist is actively having a phone conversation. Show subtle but clearly visible natural speech articulation: realistic lip movement, subtle jaw movement, natural mouth opening and closing, relaxed facial muscles.

Maintain exact <<image_1>> facial identity.

2.0-3.7s — WALK THROUGH THE LOCATION

Maintain the smooth frontal tracking composition.

The protagonist continues walking naturally across the open ground. The location remains environmental context only. The protagonist remains the visual focus.

Exactly ONE secondary person approaches from the opposite direction, holding the leash of exactly ONE dog. The dog walks slightly ahead and gently pulls that person forward.

No additional dogs. No additional handlers. They remain supporting elements rather than new protagonists.

Maintain: stable <<image_1>> identity, stable facial anatomy, stable hair, stable clothing, stable HERO OBJECT geometry, same phone, same coffee cup.

3.7-4.4s — ACCIDENTAL COLLISION

As the two pass, the secondary person's ELBOW accidentally clips the protagonist's arm and upper torso. The contact is small, accidental and physically believable. The protagonist naturally recoils backward.

Three physical release events happen because of this SAME collision.

HERO OBJECT

The HERO OBJECT receives ONE short physical outward impulse and separates naturally from the body. It travels only a short realistic distance from its original position. It does NOT launch toward the camera.

COFFEE

The SAME cup leaves the LEFT hand with one short outward and downward rotational impulse. The cup begins to tilt and rotate. Because of the sudden rotation and internal liquid inertia, ONE EDGE of the lightweight plastic lid partially pops loose from the rim. The lid does NOT instantly disappear. The lid does NOT explode away. A physical gap forms between the cup rim and the partially lifted edge of the lid. ONLY THEN does the dark coffee begin escaping through this real physical opening. The first liquid movement is small and restrained.

PHONE

The SAME phone leaves the RIGHT hand with one short outward and upward impulse. It preserves exactly the SAME phone design.

The instant the phone separates from the fingers: RIGHT HAND = EMPTY.

The instant the cup separates: LEFT HAND = EMPTY.

FACE CONTINUITY DURING RELEASE

Preserve <<image_1>> identity continuously through the collision.

If the HERO OBJECT is worn on the face or head, the protagonist's anatomically complete face already exists underneath it. The face does NOT regenerate after it separates.

If eyewear is used, the natural eyes already exist behind the lenses before separation. When it leaves, reveal the same normal human eyes with stable irises, natural eyelids, correct gaze direction, facial symmetry, stable brow, stable nose, stable cheekbones.

Maintain realistic hair structure throughout the collision. Hair responds only with subtle physically plausible inertia. The hairline does not reshape when the HERO OBJECT separates.

4.4-5.2s — ESTABLISH THE FROZEN WORLD

Time decelerates dramatically to approximately 2-3% of normal speed.

DO NOT immediately move to a macro close-up. FIRST HOLD a clear medium-wide view of the complete physical accident, with the location readable behind. The audience must understand the spatial geometry before the object inspections begin.

The protagonist is beginning to fall backward. BOTH HANDS ARE EMPTY.

The HERO OBJECT is suspended a short physically plausible distance from its release point.
The coffee cup is suspended lower and toward the side corresponding to the LEFT-hand release position.
The partially detached lid remains physically connected to or immediately beside the cup.
A restrained amount of coffee is beginning to escape through the opened gap.
The phone is suspended toward the opposite side near its RIGHT-hand release position.

These positions now become FIXED WORLD-SPACE ANCHORS.

The objects move only microscopically. They do NOT continue travelling toward the camera. They do NOT artificially grow in frame.

THE CAMERA IS THE PRIMARY MOVING ELEMENT.

5.2-6.8s — HERO OBJECT INSPECTION

The HERO OBJECT remains almost stationary at its world-space anchor.

THE CAMERA performs a controlled cinematic dolly toward it. It becomes larger in frame ONLY because the CAMERA physically reduces camera-to-object distance.

Once close: slow the camera dramatically. HOLD.

Perform a restrained approximately 20-30 degree orbital CAMERA movement around the almost-stationary object, bringing its widest flat surface square to the lens.

Reveal: [DETAJET QE DO TE SHIHEN NE MAKRO — materiali, tekstura, refleket, buzet, vidhat, detajet e vogla te prodhimit].

[NESE KA LOGO: HOLD SQUARE on that surface. The engraved capitals read large, sharp, horizontal and correctly spelled. Give the audience enough time to read them.]

Use shallow photographic depth of field. The protagonist and the location remain softly recognizable behind the object. The object still clearly exists inside the SAME physical scene.

It looks like a real manufactured product photographed practically with a macro cinema lens. It does NOT behave like CGI product animation.

Complete this inspection before moving to the next object.

6.8-8.3s — COFFEE INSPECTION

Only after completing the HERO OBJECT inspection, the CAMERA leaves it behind at its existing world-space position.

The CAMERA travels diagonally through the frozen scene toward the SAME coffee cup. THE CUP DOES NOT APPROACH THE CAMERA. The camera physically approaches the cup's existing location.

HOLD a photographic macro close-up.

Its lightweight plastic lid is partially detached along ONE EDGE. The opening between lid and rim is clearly physically understandable. Coffee escapes ONLY through this opening.

Show restrained real liquid behaviour: a thin irregular stream, an imperfect liquid sheet, several differently sized droplets, realistic surface tension, realistic liquid volume, subtle natural reflections.

The coffee does NOT explode. The liquid does NOT form a perfect decorative CGI splash. The coffee advances only microscopically during bullet time.

Perform a small restrained lateral parallax CAMERA move around the cup, lid and suspended droplets. HOLD.

Give the audience enough time to observe: paper texture, plastic lid, physical opening, liquid thickness, individual droplets, real-world material reflections.

Complete the coffee inspection before leaving.

8.3-9.8s — PHONE INSPECTION

Only after completing the coffee inspection, the CAMERA moves away. The cup, lid and coffee remain behind at their existing world-space anchors.

The CAMERA travels through the same frozen three-dimensional scene toward the SINGLE suspended phone. THE PHONE DOES NOT APPROACH THE CAMERA. The phone remains near the physical position where it left the RIGHT hand. The CAMERA physically closes the distance.

First show enough of the phone to establish continuity. It is unmistakably the SAME phone seen earlier.

HOLD briefly on the complete phone silhouette.

Then the CAMERA moves closer to the screen. Extreme photographic macro close-up.

The illuminated incoming-call display reads:

[TEKSTI NE EKRAN — nje fjale e vetme]

with one small realistic phone number underneath.

HOLD on the screen.

Show: real housing material, surface texture, tiny scratches, surface wear, realistic screen reflections.

The phone does NOT transform to reveal its screen. The phone does NOT become another phone model. The CAMERA simply approaches the SAME screen that has existed on the SAME phone since the beginning.

Exactly ONE phone exists. The protagonist's RIGHT HAND remains completely EMPTY in the background.

9.8-10.4s — RECONSTRUCT THE COMPLETE FROZEN TABLEAU

After the phone inspection, the CAMERA performs a fast but perfectly smooth dolly backward.

Every object remains at its established world-space position.

Reveal the complete accident again: same <<image_1>> protagonist still falling backward, both hands empty, same HERO OBJECT, same coffee cup, same partially detached lid, same suspended coffee droplets, same phone, exactly one secondary person, exactly one dog, the location behind.

All objects occupy positions spatially consistent with their original release points and trajectories. No object has followed the camera. No object has teleported. No prop has been regenerated.

HOLD the complete frozen tableau briefly.

10.4-12.0s — TIME RETURNS / PHYSICAL PAYOFF

Time suddenly snaps back to normal speed. Gravity and existing momentum resume simultaneously. Every object continues FROM ITS OWN EXISTING WORLD-SPACE POSITION.

The protagonist completes the backward fall naturally onto the ground, the clothing reacting with real fabric weight.

The HERO OBJECT continues from its suspended position and lands where its existing momentum and gravity physically lead it.

The coffee cup continues from its own separate suspended position and impacts the ground. The partially detached lid reacts naturally to impact. The remaining real coffee spills irregularly from the actual cup opening and impact point.

The phone continues from its own separate suspended position, strikes the ground and makes one small physically believable bounce.

The objects land at DIFFERENT physically plausible locations. They do NOT suddenly converge beside the protagonist.

The CAMERA rapidly drops toward ground level to follow the final impact.

Finish with a cinematic low-angle composition connecting the fallen protagonist and the scattered objects, with the location rising behind.

Hard cut.

NON-NEGOTIABLE BULLET-TIME CAMERA RULE

BULLET TIME = ALMOST-FROZEN PHYSICAL WORLD + FREELY MOVING CAMERA.

During bullet time: OBJECTS STAY IN WORLD SPACE. CAMERA MOVES THROUGH WORLD SPACE.

Close-up is created by REDUCING CAMERA-TO-OBJECT DISTANCE.

Never create a close-up by moving the object toward the lens. Never enlarge the object artificially. Never teleport an object to the camera.

STRICT CAMERA ROUTE:

FULL FROZEN TABLEAU

- > CAMERA DOLLIES TO HERO OBJECT
- > HOLD
- > SMALL 20-30 degree CAMERA ORBIT
- > HOLD
- > CAMERA TRAVELS TO COFFEE
- > HOLD
- > SMALL CAMERA PARALLAX
- > CAMERA TRAVELS TO PHONE
- > ESTABLISH COMPLETE PHONE
- > MOVE CLOSER TO SCREEN
- > HOLD
- > CAMERA DOLLIES BACK TO COMPLETE TABLEAU
- > TIME RETURNS.

PERSISTENT PROP CONTINUITY — CRITICAL

The macro camera NEVER receives newly generated versions of the objects. It visits the SAME objects that were physically released earlier.

Wide shot -> medium shot -> macro shot = SAME PHYSICAL OBJECT viewed from different distances.

HERO OBJECT: same construction, same materials, same colours, same engraving if present, same trajectory, same world-space identity.

COFFEE: same cup, same lid, same coffee, same rotation, same world-space identity.

PHONE: same phone, same housing, same screen, same world-space identity.

Changing camera distance must NOT change object design, and must NOT change any lettering.

PHYSICAL CAUSALITY RULE

Every visible change requires a physical cause.

The protagonist recoils because of the elbow contact.

The HERO OBJECT moves because collision momentum separates it from the body.

The phone changes position because the fingers release it.

The cup moves because the hand releases it and collision momentum gives it rotation.

The lid partially opens because cup rotation and internal liquid inertia apply force to the lightweight lid.

Coffee escapes because a REAL PHYSICAL GAP now exists.

Objects become larger in frame because the CAMERA approaches them.

Objects fall because normal gravity resumes.

Nothing transforms simply because the camera gets closer.

Treat the entire sequence as ONE real practical-effects event photographed continuously with a motion-control cinema camera.

OBJECT OWNERSHIP LOCK

ONE protagonist. ONE secondary person. ONE dog. ONE leash. ONE HERO OBJECT. ONE coffee cup. ONE lid. ONE phone.

Before collision: RIGHT HAND = phone, LEFT HAND = coffee, HERO OBJECT worn.
After collision: RIGHT HAND = EMPTY, LEFT HAND = EMPTY.

No second phone. No second cup. No second HERO OBJECT. No additional dog. No prop appearing inside an empty hand. No prop duplication during macro shots. No object teleportation. No unexplained object-scale changes.

IDENTITY PRIORITY

Maintain <<<image_1>>> identity throughout, especially during the collision and the HERO OBJECT separation.

Prioritize:

1. stable facial identity;
2. anatomically correct natural eyes;
3. stable hair shape and stable hairline;
4. stable body proportions;
5. stable clothing;
6. accurate HERO OBJECT geometry and correctly spelled engraving if present;
7. stable persistent phone geometry;
8. empty hands after release;
9. continuous object trajectories.

PHOTOGRAPHIC REALISM

Ultra-photorealistic LIVE-ACTION photography. High-budget cinematic realism. Real human anatomy. Real skin pores and natural facial micro-expressions. Anatomically correct eyes. Detailed realistic hair. Real practical physical props. Real paper coffee cup. Real plastic lid. Real liquid coffee. Real object mass. Real inertia. Real gravity. Real surface tension. Realistic momentum.

[DRITA – p.sh. bright late-morning sunlight from high and slightly behind the camera, roughly 5600K, with warm bounce off the pale ground]. Motivated natural environmental lighting. Controlled highlights. Natural skin tones. Realistic optical depth of field. Shallow macro depth of field during object inspections. Subtle 35mm film texture. Restrained luxury editorial colour grade.

The bullet-time sequence feels like a real practical high-speed photography shoot using a motion-control cinema camera, NOT CGI product animation.

4K, Ultra HD, maximum facial detail, maximum material fidelity, rich photographic detail, sharp optical clarity, cinematic texture, natural colours, stable identity, stable geometry, stable prop continuity, stable engraved lettering.

E bëre? Taggo vasil.ai që ta shoh.