

5 CAPÍTULOS · 25 TOMAS

25 prompts para escenas cinematográficas.

Producto, retrato, ciudad, naturaleza y movimiento de cámara. Cada prompt es una toma pensada como en un rodaje: dónde está la cámara, qué pasa en cada segundo y cómo termina. Varios están filmados en el Caribe: Zona Colonial, Malecón, colmado, motoconcho y playa.

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CONTENIDO

Cinco capítulos, cinco tomas cada uno.

Úsalos tal cual para practicar o cámbiales el personaje, el lugar y el producto para tu propio proyecto. La estructura es lo que hace que funcionen.

01 Producto y comercial

01 La botella que suda

02 Café colao al amanecer

03 Perfume sobre piedra mojada

04 Zapatilla en el charco

05 El plato que se arma

02 Personas y retrato

06 La abuela en la galería

07 El barbero del barrio

08 Mirada en el Malecón

09 Las manos del tabaquero

10 La doña del colmado

03 Ciudad y calle

11 Zona Colonial al amanecer

12 Motoconcho en el tráfico

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14 Reflejo después del aguacero

15 La azotea al atardecer

04 Naturaleza y luz

16 La ola que moja el lente

17 El salto en la cascada

18 Neblina en el cafetal

19 La tormenta sobre el cañaveral

20 Entre manglares

05 Acción y movimiento de cámara

21 El efecto vértigo

22 Plano secuencia por el barrio

23 La vuelta al bateador

24 Barrido entre dos mundos

25 La toma final: del nudo a la bahía

+ Antes de empezar

→ Cómo usar estos prompts

→ Las cinco partes de cada prompt

ANTES DE EMPEZAR

Cómo usar estos prompts.

Están en inglés para que los copies directo en Seedance 2.5 dentro de Higgsfield. Las explicaciones van en español.

01 Draft primero, 1080 después

Lanza cada prompt en borrador (draft). Míralo, corrige lo que no cuadre y solo cuando la toma esté como la quieres, termínala en 1080.

02 Personaje y locación, por separado

Sube tu personaje (una hoja con una sola cara) y la locación vacía como dos referencias distintas. No animes una foto donde ya estén juntos. En el prompt cambia la descripción por *«the woman from @image1»* y *«the street from @image2»*.

03 ¿Encuadre exacto? Cuadro de inicio solo

Si la toma tiene que empezar igual que una imagen, súbela como cuadro de inicio sin otras referencias al lado; si le pones más, el modelo tiende a reencuadrar.

04 Después de un movimiento, cambia de plano

Si cortas, el plano siguiente cambia de tamaño y de ángulo, por ejemplo a un 85 mm con el fondo desenfocado. Cortar a un plano casi igual es un salto feo (jump cut). Los prompts 04 y 10 lo hacen así.

05 Si no hay diálogo escrito, nadie habla

Casi todos terminan en *«No music, no dialogue...»*. Solo el 10 trae una línea, con su segundo exacto, y se dice una vez. Si quieres voz, escríbela tú con sus tiempos.

Las cinco partes de cada prompt

PARTE	PARA QUÉ SIRVE
`SCENE`	Qué hay en el cuadro, quién está y dónde. Lo que no describas, el modelo lo inventa.
`VISUAL STYLE`	Lente, luz y duración («One continuous five-second shot»). Luz suave y natural para que no se vea de plástico.
`ACTION TIMING`	Qué pasa en cada tramo de segundos. Una acción clara por tramo.
`END STATE`	El último cuadro. Te sirve para cortar o para encadenar la toma siguiente.
`[Sound]`	Ambiente y efectos del lugar. Sin música: esa la pones tú en la edición.

CAPÍTULO 01

Producto y comercial.

El producto es el protagonista: macro, luz que lo recorre y un detalle que se mueve (una gota, el vapor, el agua). Cambia el objeto por el de tu cliente y deja la cámara igual.

01 La botella que suda
02 Café colao al amanecer
03 Perfume sobre piedra mojada
04 Zapatilla en el charco
05 El plato que se arma

PROMPT 01

La botella que suda

Cámara: macro que se acerca mientras una gota baja por el vidrio y al final retrocede para mostrar la botella entera.

CARIBE / RD

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SCENE: An unlabeled glass bottle of amber soda stands on the weathered turquoise wooden counter of a small Caribbean corner store. Cold condensation beads cover the glass. Behind it, out of focus, shelves of plain unlabeled cans and an open doorway full of bright afternoon street light.

VISUAL STYLE: Photorealistic commercial product footage, real camera look, 100mm macro lens, shallow depth of field, soft natural side light from the doorway, no CGI look. One continuous five-second shot.

ACTION TIMING
0–1.5s — extreme macro on the shoulder of the bottle: a single drop of condensation slowly gathers weight.
1.5–3.5s — the camera pushes in gently as the drop breaks loose and runs down the glass, catching the warm doorway light.
3.5–5s — the drop reaches the counter and spreads into a tiny ring; the camera slowly pulls back, refocusing until the full bottle fits in frame.

END STATE: the whole sweating bottle sharp and centred, the store softly blurred behind it.

[Sound] Quiet store ambience, a ceiling fan turning, an indistinct street murmur, one soft drip. No music, no dialogue, no readable text or logos.
```

> Para un comercial de producto, cierra siempre con el producto quieto y centrado (END STATE). Ese cuadro es el que luego lleva el logo en la edición.

PROMPT 02

Café colao al amanecer

Cámara: órbita lenta alrededor de la taza mientras sube el vapor.

CARIBE / RD

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SCENE: A dented aluminium stovetop coffee pot on a small gas burner in a modest Dominican kitchen at dawn. Next to it, a white enamel cup on a wooden table. A woman's hand with a thin gold ring lifts the pot and pours dark coffee into the cup. Morning light enters through wooden window slats.

VISUAL STYLE: Photorealistic commercial footage, real camera look, 50mm lens, soft warm window light cut into stripes by the slats, gentle haze of steam, no CGI look. One continuous five-second shot.

ACTION TIMING
0–1.5s – close shot at table height: the spout tilts and a thin stream of coffee hits the cup.
1.5–3.5s – the camera orbits slowly around the cup, about 90 degrees, as steam rises through the stripes of window light.
3.5–5s – the hand sets the pot down out of frame; the camera settles on the full cup with steam curling above it.

END STATE: the steaming cup in a stripe of sunlight, the kitchen softly out of focus.

[Sound] Coffee pouring, the gas burner hissing, a rooster far away, birds outside. No music, no dialogue, no readable text or logos.
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PROMPT 03

Perfume sobre piedra mojada

Cámara: deslizamiento lateral (slider) a ras del agua.

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SCENE: A plain faceted glass perfume bottle with a black cap and no label stands on a slab of dark wet volcanic stone. A thin layer of still water covers the stone. Two white frangipani flowers float near the base. The background is deep and dark, with one soft warm light far behind.

VISUAL STYLE: Photorealistic luxury product commercial, real camera look, 85mm lens at f/2, low-key soft lighting from one large diffused source at the side, clean highlights on the glass edges, no CGI look. One continuous five-second shot.

ACTION TIMING
0–2s – the camera slides sideways at water level; the bottle enters frame from the right edge, mirrored in the water.
2–3.5s – a frangipani petal drifts against the base and a delicate ripple spreads across the reflection.
3.5–5s – the slide eases to a stop with the bottle centred; a soft highlight travels slowly down its glass edge.

END STATE: the bottle and its reflection centred on the dark stone, ripples fading.

[Sound] Soft water trickle, a faint drip, quiet low room tone. No music, no dialogue, no readable text or logos.
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PROMPT 04

Zapatilla en el charco

Cámara: plano general a ras del suelo y corte a un 85 mm del pisotón, en otro ángulo.

2 PLANOS | CARIBE / RD

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SCENE: A narrow street in a Caribbean neighbourhood just after a tropical rain: colourful painted concrete houses, puddles reflecting a bright sky. A young runner in plain white sneakers with no logos and grey athletic clothes sprints toward the camera.

VISUAL STYLE: Photorealistic sports commercial, real camera look, soft overcast light after the rain, no CGI look. Two shots with one hard cut, eight seconds total. Shot 2 changes size and angle so the cut never feels like a jump.

ACTION TIMING
SHOT 1 · 0–4s — 24mm lens on the ground, low frontal angle: the runner approaches from deep in the street, splashing through small puddles and growing larger in frame.
HARD CUT.
SHOT 2 · 4–6s — 85mm lens at f/1.4, side angle about 60 degrees from shot 1, camera at ankle height: one sneaker lands in a puddle in slow motion, water crowning up around the sole, background melted into soft blur.
6–8s — the foot lifts away, the drops fall back, and the runner's legs exit frame left.

END STATE: a settling puddle, the runner gone, the last drops still falling.

[Sound] Running footsteps, a heavy slowed-down splash in shot 2, dripping roofs, distant neighbourhood ambience. No music, no dialogue, no readable text or logos.
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PROMPT 05

El plato que se arma

Cámara: cenital fija que gira muy despacio mientras las manos montan el plato.

CARIBE / RD

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SCENE: Overhead view of a rustic wooden table with a white plate in the centre. Hands build a classic Dominican breakfast piece by piece: mashed green plantain topped with pickled red onions, slices of fried cheese, fried salami and two fried eggs. A small bowl of avocado slices and a cup of coffee sit at the edges.

VISUAL STYLE: Photorealistic food commercial, real camera look, top-down 35mm lens, soft daylight from a large window, natural textures, no CGI look. One continuous five-second shot.

ACTION TIMING
0–1.5s — the plate holds only the mound of mashed plantain; a hand scatters pickled red onions over it.
1.5–3.5s — the camera rotates slowly clockwise as the hands add the fried cheese, the salami and finally the two eggs, one by one.
3.5–5s — the hands leave frame; a little steam rises as the rotation eases to a stop.

END STATE: the complete breakfast plate centred in the overhead frame, steam rising.

[Sound] Plate taps, a light sizzle off frame, cutlery, morning birds through the window. No music, no dialogue, no readable text or logos.
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CAPÍTULO 02

Personas y retrato.

Retratos que se sienten documentales: lente largo, luz suave, piel con textura y un gesto pequeño al final. Aquí es donde más se nota si usas una hoja de personaje con una sola cara.

06 La abuela en la galería
07 El barbero del barrio
08 Mirada en el Malecón
09 Las manos del tabaquero
10 La doña del colmado

PROMPT 06

La abuela en la galería

Cámara: acercamiento lento (push-in) hasta un primer plano con 85 mm.

CARIBE / RD

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SCENE: The front porch of a wooden Caribbean country house painted pale green, with carved wooden trim. An elderly Dominican woman with silver hair, in a simple floral dress, sits in a wooden rocking chair with a cup in her lap, looking out at the road. Bougainvillea hangs at the edge of the porch.

VISUAL STYLE: Photorealistic documentary portrait, real camera look, 85mm lens at f/1.8, soft late-afternoon light filtered through the bougainvillea, natural skin texture with every wrinkle, no CGI look. One continuous six-second shot.

ACTION TIMING
0–2s — medium shot from the porch steps: the chair rocks gently, her eyes on the road.
2–4.5s — the camera pushes in slowly toward her face; leaf shadows move across her cheek.
4.5–6s — she turns her head, looks directly into the lens with a calm, almost-smile, and holds the look.

END STATE: close-up of her face looking into the lens, warm light on her skin.

[Sound] The rocking chair creaking, wind in the leaves, a distant motorbike passing, birds. No music, no dialogue, no readable text or logos.
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> En retrato, el gesto final (mirar al lente, un asentimiento, una sonrisa) va en el último tramo. Si lo pones antes, el modelo suele repetirlo o exagerarlo.

PROMPT 07

El barbero del barrio

Cámara: del detalle de la máquina al espejo, rodeando la silla.

CARIBE / RD

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SCENE: A small neighbourhood barbershop with mint-green walls, a vintage barber chair and a large mirror. A barber in a black t-shirt carefully trims a fade on a young client. Afternoon street light enters through the open door; two customers wait on a wooden bench.

VISUAL STYLE: Photorealistic handheld documentary footage, real camera look, 35mm lens, soft daylight mixed with a warm practical lamp, no CGI look. One continuous five-second shot.

ACTION TIMING
0–1.5s – tight close-up beside the client's ear: the clippers glide upward and fine hair falls.
1.5–3.5s – the camera drifts back and around the chair; the barber's focused face enters frame.
3.5–5s – the camera finds the mirror: the client checks the finished fade and gives a small satisfied nod while the barber brushes off his neck.

END STATE: barber and client framed together in the mirror, both pleased.

[Sound] Clipper buzz, a soft brush, street ambience through the door, a wordless chuckle. No music, no dialogue, no readable text or logos.
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PROMPT 08

Mirada en el Malecón

Cámara: cambio de foco de las olas a su cara, con 85 mm.

CARIBE / RD

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SCENE: The seawall promenade of a Caribbean capital at golden hour. A young Afro-Caribbean woman with natural curly hair, in a loose white linen shirt, leans on the low stone wall facing the sea. Waves break against the rocks below; the wind moves her hair and shirt.

VISUAL STYLE: Photorealistic cinematic portrait, real camera look, 85mm lens at f/1.4, warm soft sunset backlight, gentle sea haze, natural skin texture, no CGI look. One continuous five-second shot.

ACTION TIMING
0–2s – focus is on the spray of a wave in the background; she is a soft silhouette in the foreground.
2–3.5s – focus pulls slowly to her profile as the wind lifts her curls.
3.5–5s – she turns from the sea and looks into the lens, calm and confident.

END STATE: a sharp close-up of her face looking at camera, the sea a warm blur behind her.

[Sound] Waves hitting the rocks, steady sea wind, distant traffic along the avenue. No music, no dialogue, no readable text or logos.
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PROMPT 09

Las manos del tabaquero

Cámara: macro a las manos y sube despacio a la cara.

CARIBE / RD

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SCENE: A traditional cigar-rolling workshop in the Dominican countryside: long wooden tables, bundles of dried tobacco leaves hanging from the rafters. An older man with weathered hands and a straw hat rolls a cigar by hand and trims it with a curved blade.

VISUAL STYLE: Photorealistic documentary footage, real camera look, 100mm macro lens, soft daylight through high windows with dust floating in the air, warm brown tones, no CGI look. One continuous six-second shot.

ACTION TIMING
0–2s — macro on his fingertips stretching a wrapper leaf, its fine veins visible.
2–4s — he rolls the leaf around the filler in one smooth motion and trims the end with the curved blade.
4–6s — the camera tilts up slowly from his hands to his face; he lifts the finished cigar to eye level and inspects it.

END STATE: medium close-up of the craftsman studying the finished cigar, leaves hanging behind him.

[Sound] Leaves rustling, the blade cutting, a wooden table creaking, roosters outside. No music, no dialogue, no readable text or logos.
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PROMPT 10

La doña del colmado

Cámara: plano medio desde el mostrador y corte a primer plano con 85 mm, en otro ángulo.

CON DIÁLOGO · 2 PLANOS · CARIBE / RD

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SCENE: A small, colourful Dominican corner store: shelves of unlabeled cans, hanging bunches of plantains, a wooden counter with a glass candy jar. The owner, a woman in her fifties with reading glasses on a cord, leans on the counter. A young man in a plain work uniform walks in from the bright street.

VISUAL STYLE: Photorealistic short-film footage, real camera look, soft daylight from the doorway, warm practical bulbs, no CGI look. Two shots with one hard cut, six seconds total.

ACTION TIMING
SHOT 1 · 0–3s — 35mm lens, medium two-shot from the end of the counter: the young man has just stepped up to the counter; she looks up at him over her glasses.
0.5–3.0s — she says warmly, unhurried: "¿Lo mismo de ayer, mi amor?"
HARD CUT.
SHOT 2 · 3–6s — 85mm lens at f/1.8, close-up on the young man over the owner's shoulder, about 45 degrees from shot 1, same side of the axis: he smiles and nods without speaking as she slides a paper bag toward him.

END STATE: close-up of his smile as he takes the bag.

[Sound] Store ambience, a ceiling fan, street sounds through the door, paper bag rustle. Lines, each spoken exactly once and nothing else: 0.5–3.0s Owner "¿Lo mismo de ayer, mi amor?" No other words, no music, no readable text or logos.
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CAPÍTULO 03

Ciudad y calle.

La ciudad como personaje: luz rasante, movimiento constante y gente que sigue su vida. Calles coloniales, el Malecón, un motoconcho en el tráfico y techos al atardecer.

11 Zona Colonial al amanecer
12 Motoconcho en el tráfico
13 El Malecón de noche
14 Reflejo después del aguacero
15 La azotea al atardecer

PROMPT 11

Zona Colonial al amanecer

Cámara: travelling hacia adelante, lento, a ras de los adoquines.

CARIBE / RD

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SCENE: A narrow cobblestone street in the colonial old town of Santo Domingo at sunrise. Old stone facades and pastel-painted colonial houses with wooden balconies and iron lanterns. A street sweeper in a light uniform sweeps slowly; pigeons peck between the stones. Otherwise the street is empty.

VISUAL STYLE: Photorealistic cinematic establishing footage, real camera look, 32mm lens, soft low golden sunrise light raking along the facades, light morning haze, no CGI look. One continuous six-second shot.

ACTION TIMING
0–2s — the camera glides forward slowly, low over the cobblestones, pigeons ahead.
2–4s — the pigeons take off in a flutter across the frame as the camera keeps moving and rises gently to eye level.
4–6s — the sweeper keeps working in the middle distance; the first sunlight touches the top of a balcony.

END STATE: the colonial street opening ahead, sunlit balconies, the sweeper small in frame.

[Sound] Broom on stone, pigeon wings, church bells in the distance, early birds. No music, no dialogue, no readable text or logos.
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> En exteriores, la hora define el look: amanecer y atardecer dan luz suave y rasante. Escríbela siempre en VISUAL STYLE, aunque te parezca obvia.

PROMPT 12

Motoconcho en el tráfico

Cámara: montada al lado de la moto, a su misma velocidad.

CARIBE / RD

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SCENE: A busy afternoon avenue in a Caribbean city. A motorcycle taxi weaves through slow traffic: the driver in a reflective vest and an open-face helmet, a woman passenger riding sideways with a shopping bag on her lap. Cars, small buses and street vendors on the median.

VISUAL STYLE: Photorealistic street footage, real camera look, 24mm lens on a vehicle-mounted camera, warm afternoon sun with soft haze, slight vibration, no CGI look. One continuous five-second shot.

ACTION TIMING
0–1.5s – the camera rides alongside at the driver's shoulder height, both riders in profile, traffic sliding past behind them.
1.5–3.5s – the motorcycle squeezes between a bus and a car; the side of the bus fills the background, very close.
3.5–5s – they break into a clear lane; the camera falls slightly behind as the motorcycle pulls ahead toward the sun.

END STATE: the motorcycle taxi riding away up the avenue, backlit by the low sun.

[Sound] Motorbike engine, horns, bus air brakes, wind, distant vendors calling with no clear words. No music, no dialogue, no readable text or logos.
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PROMPT 13

El Malecón de noche

Cámara: plano fijo y después grúa que sube por encima del muro.

CARIBE / RD

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SCENE: The seafront promenade of a Caribbean city at night. Warm streetlights line the wide sidewalk; couples and families stroll; a vendor pushes a cart. Big waves break against the seawall and throw spray that glows in the lamplight.

VISUAL STYLE: Photorealistic night cinematography, real camera look, 35mm lens, warm streetlights against a deep blue night sky, soft contrast with detail in the shadows, no CGI look. One continuous six-second shot.

ACTION TIMING
0–2s – static wide shot at sidewalk level: people walk past the lamps along the seawall.
2–4s – a big wave hits the wall and a curtain of spray rises, lit gold by the lamps; walkers laugh and step back.
4–6s – the camera cranes up over the wall, revealing the dark sea and the long line of lights curving along the coast.

END STATE: a high view of the curved promenade of lights beside the night sea.

[Sound] Heavy wave impact, spray falling, footsteps and wordless chatter, distant traffic. No music, no dialogue, no readable text or logos.
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PROMPT 14

Reflejo después del aguacero

Cámara: empieza en el reflejo del charco y sube (tilt) a la calle real.

CARIBE / RD

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SCENE: A street of brightly painted houses (yellow, coral, turquoise) right after a heavy tropical downpour. A large puddle on the asphalt reflects the houses and a clearing sky. A girl in a yellow raincoat walks through the scene carrying a closed umbrella.

VISUAL STYLE: Photorealistic cinematic street footage, real camera look, 28mm lens, soft wet daylight with the sun breaking through the clouds, rich but natural colours, no CGI look. One continuous five-second shot.

ACTION TIMING
0–2s – the frame shows only the puddle: an upside-down reflection of the houses and sky.
2–3.5s – the girl's boot steps into the puddle and the reflection breaks into ripples.
3.5–5s – the camera tilts up from the water to the real street; the girl walks away between the colourful houses as sunlight breaks through.

END STATE: the bright wet street with the girl walking away, the puddle still rippling in the foreground.

[Sound] Dripping gutters, a splash, footsteps on wet asphalt, birds returning after the rain. No music, no dialogue, no readable text or logos.
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PROMPT 15

La azotea al atardecer

Cámara: dron que se aleja del techo y descubre la ciudad.

CARIBE / RD

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SCENE: A flat concrete rooftop in a dense Caribbean neighbourhood at sunset, with water tanks, laundry lines and potted plants. A boy flies a homemade kite while his grandfather watches from a plastic chair. The surrounding rooftops and a distant skyline glow orange.

VISUAL STYLE: Photorealistic aerial footage, real camera look, wide lens, warm soft sunset light, light haze over the city, no CGI look. One continuous six-second shot.

ACTION TIMING
0–2s – the drone hovers close and low over the rooftop: the boy tugs the kite string, laundry flapping beside him.
2–4s – the drone pulls back and rises, keeping the kite in frame as it climbs into the sky.
4–6s – the drone keeps rising and moving away, revealing hundreds of rooftops and the city skyline at sunset.

END STATE: a high wide view of the city at dusk, the small kite still visible above the rooftop.

[Sound] Wind, laundry flapping, the kite fluttering, distant neighbourhood ambience, dogs barking far away. No music, no dialogue, no readable text or logos.
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CAPÍTULO 04

Naturaleza y luz.

Paisajes donde la luz hace el trabajo: amanecer en la playa, neblina en la montaña, una tormenta que llega. Siempre con algo vivo en el cuadro para que no parezca un fondo de pantalla.

16 La ola que moja el lente
17 El salto en la cascada
18 Neblina en el cafetal
19 La tormenta sobre el cañaveral
20 Entre manglares

PROMPT 16

La ola que moja el lente

Cámara: a ras de la arena; la ola llega y pasa por encima de la cámara.

CARIBE / RD

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SCENE: An empty Caribbean beach at sunrise: fine golden sand, leaning coconut palms, turquoise
water and dark rocks on one side of a small cove. Gentle waves roll in.

VISUAL STYLE: Photorealistic nature footage, real camera look, 24mm lens almost touching the sand,
soft warm sunrise light, natural colours, no CGI look. One continuous five-second shot.

ACTION TIMING
0–2s — static camera at sand level: a wave forms in the distance and rolls toward the lens.
2–3.5s — the thin edge of the wave slides over the sand and washes over the lens; foam and light
fill the frame.
3.5–5s — the water pulls back; drops on the lens catch the sun as the beach reappears, the sand
glistening.

END STATE: the wet shore and the palms, a few water drops still on the lens.

[Sound] A rolling wave, water rushing over the camera, foam fizzing, seabirds. No music, no
dialogue, no readable text or logos.
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> Agua, niebla y polvo en el aire son los mejores aliados del realismo: le dan al modelo algo físico que mover. Pide «soft, diffused» y evita la luz dura.

PROMPT 17

El salto en la cascada

Cámara: desde una piedra, sigue el salto hasta que el agua salpica el lente.

CARIBE / RD

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SCENE: A mountain river in the central highlands of the Dominican Republic: a waterfall drops into a deep emerald pool surrounded by mossy boulders and ferns. A young man in swim shorts stands on a high rock ready to jump; two friends watch from the water.

VISUAL STYLE: Photorealistic adventure footage, real camera look, 20mm lens, soft diffused daylight through the forest canopy, mist from the waterfall, no CGI look. One continuous five-second shot.

ACTION TIMING
0–1.5s – the camera is low on a wet boulder: the waterfall in the background, the jumper on the rock above.
1.5–3.5s – he leaps; the camera tilts down with him as he drops beside the falling water.
3.5–5s – he plunges into the pool and a burst of white water splashes toward the lens; his friends raise their arms.

END STATE: the jumper surfacing in the emerald pool, friends cheering, the waterfall behind.

[Sound] Waterfall roar, a deep splash, wordless cheering echoing off the rocks, forest birds. No music, no dialogue, no readable text or logos.
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PROMPT 18

Neblina en el cafetal

Cámara: travelling lateral entre las matas de café.

CARIBE / RD

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SCENE: A coffee farm on a steep mountain slope in the early morning. Rows of coffee bushes with ripe red cherries, tall shade trees, thick mist drifting through. A farmer in a long-sleeved shirt, with a woven basket at his waist, picks cherries by hand.

VISUAL STYLE: Photorealistic documentary footage, real camera look, 50mm lens, soft sunrise light piercing the mist in visible rays, natural greens, no CGI look. One continuous six-second shot.

ACTION TIMING
0–2s – the camera slides sideways past coffee leaves in the foreground, red cherries sharp in focus.
2–4s – the farmer appears between the rows, picking cherries into his basket as rays of sun cut through the mist.
4–6s – the slide eases to a stop on him in a medium shot; he pauses and looks up at the light.

END STATE: the farmer standing in a shaft of morning light, mist floating around the bushes.

[Sound] Leaves rustling, cherries dropping into the basket, mountain birds, a distant rooster. No music, no dialogue, no readable text or logos.
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PROMPT 19

La tormenta sobre el cañaveral

Cámara: plano amplio fijo que termina acercándose al trabajador.

CARIBE / RD

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SCENE: A vast sugarcane field on a flat plain, tall green cane stretching to the horizon. A dark storm front with heavy grey clouds advances from the distance, rain curtains visible below it. A lone worker with a machete on his shoulder walks along a dirt path between the cane.

VISUAL STYLE: Photorealistic cinematic landscape footage, real camera look, 35mm lens, soft sunlight still on the cane while the sky behind turns dark, no CGI look. One continuous six-second shot.

ACTION TIMING
0–2s – wide static view: the cane sways and the storm wall advances on the horizon.
2–4s – a strong gust sweeps across the field in a visible wave through the cane; the worker holds his hat.
4–6s – the camera pushes in slowly toward him as the first big raindrops fall and the light dims.

END STATE: the worker walking toward the camera on the path, the storm almost over him.

[Sound] Rising wind, cane leaves rustling, distant rolling thunder, the first heavy raindrops. No music, no dialogue, no readable text or logos.
```

PROMPT 20

Entre manglares

Cámara: avanza en bote por un túnel de raíces hasta salir a la laguna.

CARIBE / RD

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SCENE: A narrow channel through a mangrove forest on a Caribbean coast. Tangled roots arch over still, dark green water. A wooden boat moves slowly; a guide stands at the stern pushing with a long pole. Shafts of sunlight fall through the canopy onto the water.

VISUAL STYLE: Photorealistic nature footage, real camera look, 24mm lens mounted at the bow, soft dappled light, calm reflections, no CGI look. One continuous six-second shot.

ACTION TIMING
0–2s – the camera glides forward at bow level through the root tunnel, reflections doubling the roots.
2–4s – a white heron takes off from a root ahead and flies down the channel.
4–6s – the boat leaves the tunnel into an open lagoon full of soft light; the camera tilts up slightly toward the sky.

END STATE: the open lagoon ahead, mangroves framing both sides.

[Sound] The pole dipping into the water, gentle lapping on the hull, heron wings, insects and birds. No music, no dialogue, no readable text or logos.
```

CAPÍTULO 05

Acción y movimiento de cámara.

Los movimientos que le dan a un video sensación de cine: dolly zoom, plano secuencia, órbita, barrido y la gran toma de cierre. Cada uno está escrito para que el movimiento no se detenga a mitad.

21 El efecto vértigo
22 Plano secuencia por el barrio
23 La vuelta al bateador
24 Barrido entre dos mundos
25 La toma final: del nudo a la bahía

PROMPT 21

El efecto vértigo

Cámara: dolly zoom: la cámara retrocede mientras el lente cierra; la cara no cambia y el fondo crece.

CARIBE / RD

```
SCENE: A narrow alley in a Caribbean colonial old town: stone walls and a long perspective toward a sunlit square. A man in his thirties in a white guayabera shirt stands in the centre of the alley holding a folded paper, and suddenly realizes something.

VISUAL STYLE: Photorealistic cinematic thriller footage, real camera look, zoom lens on a dolly, soft overcast light, no CGI look. One continuous five-second shot.

ACTION TIMING
0–1.5s — medium close-up at eye level: he looks down at the folded paper in his hand.
1.5–4s — dolly zoom: the camera rolls back while zooming in, keeping his face the same size; the alley walls and the square behind him stretch and loom closer.
4–5s — he slowly raises his eyes to the lens, pale and still.

END STATE: his face the same size as at the start, the background now huge and compressed behind him.

[Sound] Low wind through the alley, his breathing, a distant church bell, a deep rising rumble. No music, no dialogue, no readable text or logos.
```

> El 25 funciona como toma final de casi cualquier pieza: empieza en un detalle y termina en el lugar completo. Úsalo para cerrar y dejar espacio al logo.

PROMPT 22

Plano secuencia por el barrio

Cámara: estabilizador que la sigue de espaldas, la rodea y termina de frente.

CARIBE / RD

```
SCENE: A lively Caribbean neighbourhood street in the afternoon: small corner stores, men playing dominoes under an awning, laundry on balconies, motorbikes parked along the curb. A girl of about ten in a school uniform runs home holding a mango.

VISUAL STYLE: Photorealistic follow footage, real camera look, gimbal-stabilised 24mm lens, soft warm afternoon light, no CGI look. One continuous ten-second shot.

ACTION TIMING
0–3s – the camera follows behind the girl at her shoulder height as she runs past the domino table; a player slaps down a tile.
3–6s – she dodges a parked motorbike; the camera swings around her and now leads in front, moving backward.
6–8s – without stopping, she waves to a neighbour on a balcony.
8–10s – she reaches a blue front door and turns to the camera, out of breath and smiling, holding up the mango.

END STATE: the girl at her doorway, the busy street behind her.

[Sound] Running footsteps, domino tiles slapped on the table, motorbikes, wordless neighbourhood chatter, a dog barking. No music, no dialogue, no readable text or logos.
```

PROMPT 23

La vuelta al bateador

Cámara: órbita rápida de 180° alrededor del bateador, con cámara lenta en el contacto.

CARIBE / RD

```
SCENE: A dusty sandlot baseball field at golden hour, a chain-link fence and palm trees behind it. A teenage batter in a plain grey uniform with no logos waits at home plate; a pitcher winds up on the mound.

VISUAL STYLE: Photorealistic sports commercial, real camera look, 35mm lens on a fast circular track, warm low backlight with dust in the air, speed ramp into slow motion at contact, no CGI look. One continuous six-second shot.

ACTION TIMING
0–2s – the camera starts low in front of the batter, his eyes locked on the pitcher.
2–4s – the camera orbits fast around him, about 180 degrees, as the pitch comes in.
4–5s – at contact the motion ramps into slow motion: the bat meets the ball and dust bursts from his back foot.
5–6s – speed returns; the camera, now behind him, watches the ball fly toward the palm trees.

END STATE: the batter from behind, bat extended, the ball a small dot over the field.

[Sound] A sharp crack of the bat stretched in slow motion, dust scuffing, distant wordless cheering. No music, no dialogue, no readable text or logos.
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PROMPT 24

Barrido entre dos mundos

Cámara: barrido rápido (whip pan) que esconde el corte entre dos lugares.

2 LUGARES | CARIBE / RD

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SCENE: Two locations joined by a whip pan. Location A: a fruit vendor's cart piled with
pineapples, papayas and mangos on a sunny street. Location B: a quiet hotel terrace overlooking a
calm turquoise bay.

VISUAL STYLE: Photorealistic commercial footage, real camera look, 35mm lens, the same soft warm
daylight in both places, strong motion blur on the whip, no CGI look. Two locations, one hidden
cut inside the whip, six seconds total.

ACTION TIMING
0–2.5s – location A, medium shot: the vendor's hands slice a mango and offer a piece toward the
camera.
2.5–3s – the camera whips hard to the right; the frame becomes pure horizontal motion blur.
3–3.5s – still inside the blur, the world changes; the whip slows down in location B.
3.5–6s – location B: a woman in a linen dress on the terrace takes a slice of mango from a plate
and looks out at the bay.

END STATE: the woman on the terrace, the bay behind her.

[Sound] Street ambience and the knife slicing in A, a fast whoosh on the whip, then calm sea and a
light breeze in B, switching exactly on the cut. No music, no dialogue, no readable text or logos.
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PROMPT 25

La toma final: del nudo a la bahía

Cámara: de las manos del pescador a una vista aérea de toda la bahía.

CARIBE / RD

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SCENE: A small fishing village on a Caribbean bay at sunset: wooden boats painted in bright
colours pulled up on the sand, palm trees, green hills around the water. An old fisherman ties his
boat's rope to a wooden post.

VISUAL STYLE: Photorealistic cinematic closing shot, real camera look, starts on a 35mm lens and
rises into a high aerial, warm soft sunset light, natural colours, no CGI look. One continuous
eight-second shot.

ACTION TIMING
0–2s – close shot of his hands tightening the knot, the rope creaking.
2–4s – the camera rises and pulls back, revealing the fisherman, his boat and the row of colourful
boats on the beach.
4–8s – the camera keeps climbing smoothly into a high aerial view: the whole curved bay, the
village and the hills glowing in the last light.

END STATE: a wide aerial of the bay at sunset, the fisherman a tiny figure beside his boat.

[Sound] Rope creaking, small waves, seagulls, wind growing stronger as the camera rises. No music,
no dialogue, no readable text or logos.
```

APRENDE. PRUEBA. CREA ALGO TUYO.

Un prompt es una toma pensada. Lo demás es dirigir.

En los cursos y el workshop te enseño a ponerte tú en la escena con la misma cara en cada toma, a construir la locación y a montar todo en DaVinci para que parezca filmado.

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