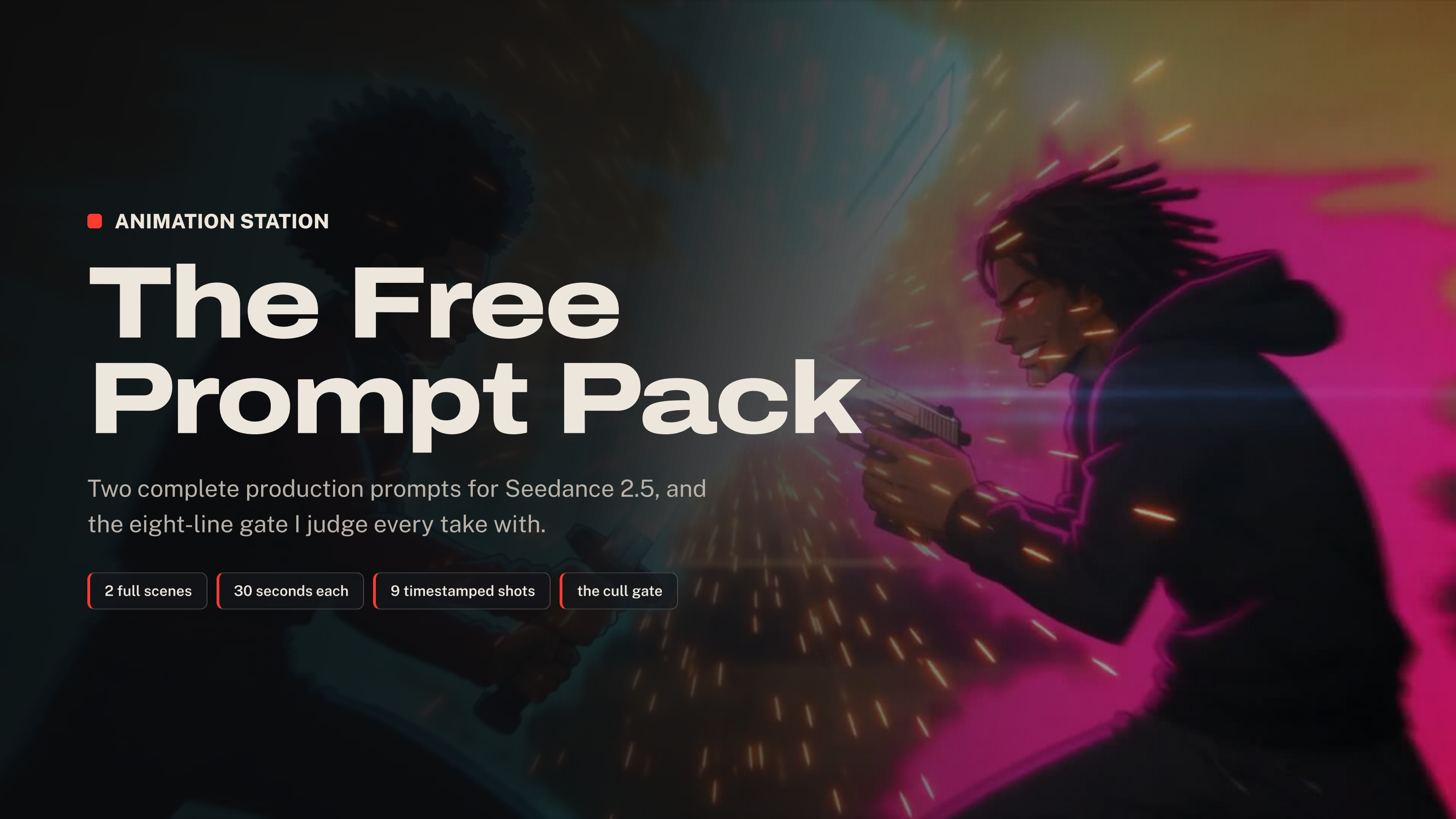




■ ANIMATION STATION

The Free Prompt Pack

Two complete production prompts for Seedance 2.5, and the eight-line gate I judge every take with.

2 full scenes

30 seconds each

9 timestamped shots

the cull gate

WHY THESE ARE WORTH RUNNING

These are not prompt ideas. They are two scenes of a real film.

Written the way my Claude skill writes every prompt: a locked look block, a locked cast block, eight to nine timestamped internal cuts per thirty seconds, emotion written as muscle movement, and audio direction for the whole scene.

813,546

views in 14 days on the account
these came from

93.6%

of that reach was people who do
not follow me

572K

on the single biggest reel

HOW TO RUN THEM

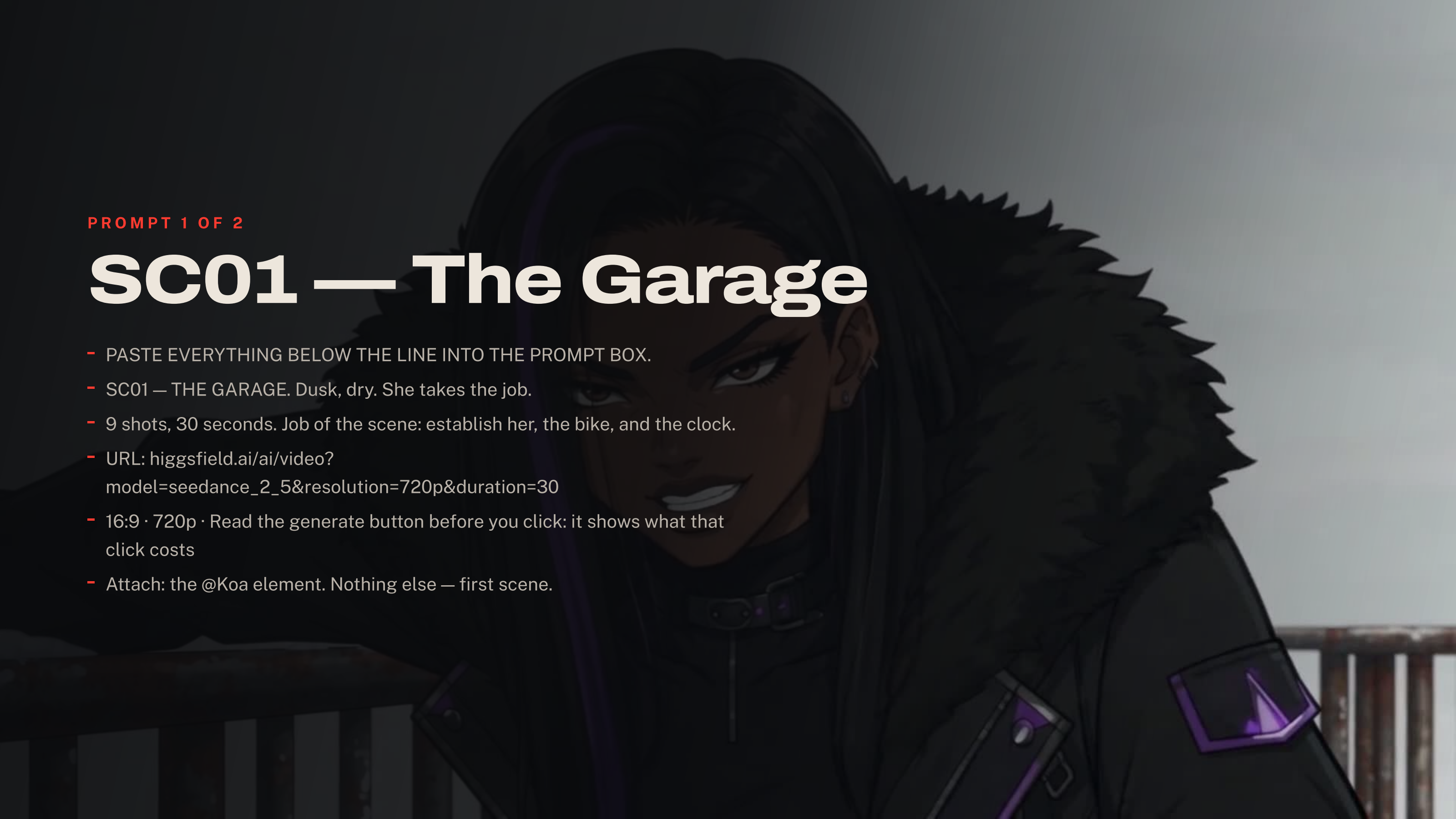
Four steps.

- 01 Get Higgsfield.** New paid users get 50% off through my link.
higgsfield.ai?fpr=jordan-anthony14 — affiliate link, I earn a commission at no extra cost to you.
- 02 Open the video tool at thirty seconds.** Duration and resolution live in the address bar, not the sliders.
higgsfield.ai/ai/video?model=seedance_2_5&resolution=720p&duration=30
- 03 Build your character once and save it as an element.** Name it, then call it in the prompt with an @name. A description drifts; a saved reference does not.
- 04 Paste a prompt. Read the button before you click it.** The generate button shows exactly what that click costs. Then judge the take against the gate at the back of this pack.

PROMPT 1 OF 2

SC01 — The Garage

- PASTE EVERYTHING BELOW THE LINE INTO THE PROMPT BOX.
- SC01 — THE GARAGE. Dusk, dry. She takes the job.
- 9 shots, 30 seconds. Job of the scene: establish her, the bike, and the clock.
- URL: higgsfield.ai/ai/video?model=seedance_2_5&resolution=720p&duration=30
- 16:9 · 720p · Read the generate button before you click: it shows what that click costs
- Attach: the @Koa element. Nothing else — first scene.



@Koa is the character element and is the only person in this scene. Her appearance must strictly match @Koa in every single frame and must not change between shots. This is the first scene; there is no previous video.

[GLOBAL LOOK — LOCKED, IDENTICAL IN EVERY SHOT OF EVERY SCENE]

Modern 2D anime: hand-painted backgrounds with visible brush texture and soft atmospheric depth, characters rendered in clean flat cel shading with confident ink linework of varying weight. A muted desaturated palette — wet grey asphalt, grey-green concrete, cold blue shadow — with her yellow slicker as the single warm accent in almost every frame. Sodium streetlight is the only other warm source and it is always practical, always in shot or just out of it. Wide framing with real atmospheric haze over distance; shallow focus on the close shots. Rain is animated as distinct falling streaks with visible splash contact on surfaces, never as an overlay or a filter. Fine film grain. The camera behaves like a real camera operated by a person — it tracks, handholds and locks off, and it never floats or orbits.

[WORLD RULES — LOCKED, TRUE IN EVERY FRAME]

Rule 1: exactly one warm light source in frame. Everything else is cold.

Rule 2: from the moment the rain starts it never fully stops until the last scene — water is falling, standing or running in every exterior frame.

Rule 3: no sign, screen, label or display ever shows readable writing. Shoot signage at an angle, in glare, out of focus, or out of frame. Any text this

film needs gets added in the edit.

[STRICTLY EXCLUDE — LOCKED]

3D rendering, computer-generated animation, photoreal live action, glossy plastic shading, teal-and-orange grading, high-saturation neon, low-polygon geometry, paper or clay texture, black-and-white ink rendering, chibi proportions, glowing eyes. No subtitles, no captions, no on-screen text.

[SUBJECT — LOCKED, IDENTICAL IN EVERY SHOT]

KOA: sixteen, Black, wiry and light on her feet, warm dark brown skin. Bright red-orange hair, spiky and feathered, long on top and sweeping across her forehead, with the LEFT side of her head shaved close to the scalp. A row of small silver studs and hoops up the shaved side. Dark brown eyes. A small beige plaster on her right cheek. An oversized yellow hooded rain slicker, worn and flecked with old paint, over a charcoal t-shirt and a dog-tag pendant on a thin chain. Charcoal ripped skinny jeans, a metal chain at the right belt loop, scuffed brown leather lace-up work boots. Large over-ear headphones with a metal band and a visible cable, worn AROUND HER NECK — they do not go on her ears until the final shot of the film.

HER BIKE: a battered steel-framed messenger bike, flat black, no decals, drop bars wrapped in worn tape. It is hers and she maintains it herself.

HER SATCHEL: a brown leather courier satchel on a wide cross-body strap, riding at her lower back. The parcel travels inside it.

HER ENGINE: the delivery is sacred and everything else is weather. She holds a working calm the way a professional holds it. When anything changes, her hand goes to the satchel strap before she does anything else — that is her tell and it repeats all film. Her eyes are always working, reading the route and the surface. She never looks at the camera and she never plays for sympathy.

Scene state: it is dusk and the light is nearly gone. It has not rained yet and the ground is dry. Koa is clean, dry and uninjured. The bike is in pieces and gets fixed in this scene.

[SHOT LIST — 9 shots, 30 seconds]

SHOT 1 (0-4s) — [Locked wide, garage interior] A working garage: pegboard of tools, a cluttered bench, a roller door open a foot at the bottom, oil marks on the concrete. The last of the daylight comes in low and orange through a dirty window in hard shafts with dust turning in them. Koa is crouched beside her bike, which is upside down on its saddle and bars. She spins the rear wheel with one hand and holds her head close to it, listening.

SHOT 2 (4-8s) — [Close, her hands and the drivetrain] Her hands seat the chain onto the sprocket and turn the pedal through one full rotation. She feels for the catch, finds none, and her jaw unclenches slightly. She wipes both hands down a rag hanging off the bench.

SHOT 3 (8-11s) — [Medium, she stands] She flips the bike over in one practised movement and drops it onto its tyres. She takes the bars and bounces the front end off the floor once. It comes back true. That is the whole test.

SHOT 4 (11-14s) — [Insert, low across the bench] Her phone buzzes hard against the wood. It lies face up with the window light blown out across the screen at this angle, so nothing on it can be read. Her hand comes in and picks it up.

SHOT 5 (14-17s) — [Close on her face, lit by the phone] Her eyes move as she reads. Her mouth stays flat. Then her eyes come up off the phone and go to the window, and hold there a beat longer than they need to.

SHOT 6 (17-20s) — [Her point of view, the window] Outside: rooftops, and the last orange band of sun sitting right on top of them, minutes from gone. The sky above it is already deep blue.

SHOT 7 (20-24s) — [Medium tracking, following her] She takes the yellow slicker off its hook and puts it on without breaking stride, one arm then the other. She swings the satchel strap over her head and settles it across her body, then presses one flat hand against the strap. Her shoulders drop half an inch.

SHOT 8 (24-27s) — [Close, the bench] She lifts the headphones off the bench and hangs them around her neck. She does not put them on. She takes the bars of the bike and turns it toward the door.

SHOT 9 (27-30s) — [Locked wide, from inside] The roller door rattles up. She walks the bike out into the blue dusk street, swings onto it and is gone left out of frame. Hold on the empty garage: the open door, the light going, the rag still swinging on the bench.

[AUDIO]

A quiet garage: a fluorescent tube ticking, a chain running over a sprocket, the ring of a dropped tool, distant traffic outside. Her breathing is slow and even. The phone buzz is loud and ugly against all of it. Then fabric, the satchel buckle knocking once, the roller door rattling up, and one bike tyre rolling out onto dry asphalt. No music.

PROMPT 2 OF 2

SC02 — The Pickup

- PASTE EVERYTHING BELOW THE LINE INTO THE PROMPT BOX.
- SC02 — THE PICKUP. Dusk into night, first drops. She takes the parcel.
- 8 shots, 30 seconds. Job of the scene: the parcel weighs nothing, and it rains.
- URL: higgsfield.ai/ai/video?model=seedance_2_5&resolution=720p&duration=30
- 16:9 · 720p · Read the generate button before you click: it shows what that click costs
- Attach: the @Koa element. Optional: the finished SC01 video.

Video 1 is the previous scene. Refer to it for the city, the palette and Koa's state — she is still clean and dry and she still has the bike.

@Koa is the character element. There is one other pair of hands in this scene and no other person; the hands belong to someone we never see.

[GLOBAL LOOK — LOCKED, IDENTICAL IN EVERY SHOT OF EVERY SCENE]

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signage at an angle, in glare, out of focus, or out of frame. Any text this film needs gets added in the edit.

[STRICTLY EXCLUDE — LOCKED]

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[SUBJECT — LOCKED, IDENTICAL IN EVERY SHOT]

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HER SATCHEL: a brown leather courier satchel on a wide cross-body strap,

riding at her lower back. The parcel travels inside it.

HER ENGINE: the delivery is sacred and everything else is weather. She holds a working calm the way a professional holds it. When anything changes, her hand goes to the satchel strap before she does anything else — that is her tell and it repeats all film. Her eyes are always working, reading the route and the surface. She never looks at the camera and she never plays for sympathy.

Scene state: last light gone, streetlights on, ground still dry at the start and spotting with the first rain by the end. Koa is clean and dry. She has the bike. She receives the parcel in this scene and it goes into the satchel.

[SHOT LIST — 8 shots, 30 seconds]

SHOT 1 (0-4s) — [Wide, locked] A narrow street of shuttered shopfronts under one sodium lamp. Koa rides in from frame right, brakes, and puts one foot down in front of a metal roller shutter that is down to within a foot of the pavement. She stays on the bike.

SHOT 2 (4-8s) — [Medium] She raps twice on the shutter with two knuckles — the same two-knock she will use at the end of the film. She waits. The shutter grinds up eight inches and stops.

SHOT 3 (8-12s) — [Low, close on the gap] A pair of hands slides a small brown

parcel out under the shutter and onto the wet pavement. The hands withdraw. Koa's hand comes into frame and picks the parcel up.

SHOT 4 (12-17s) — [Close, the parcel in her hands] It is small enough to sit in one palm. She lifts it once, feels for the weight, and finds none. Her eyebrows pull together for a fraction of a beat. She lifts it a second time, higher, checking. It still weighs nothing.

SHOT 5 (17-20s) — [Medium, her and the shutter] She looks at the shutter. It is already grinding back down. It closes. No explanation is coming and she does not ask for one.

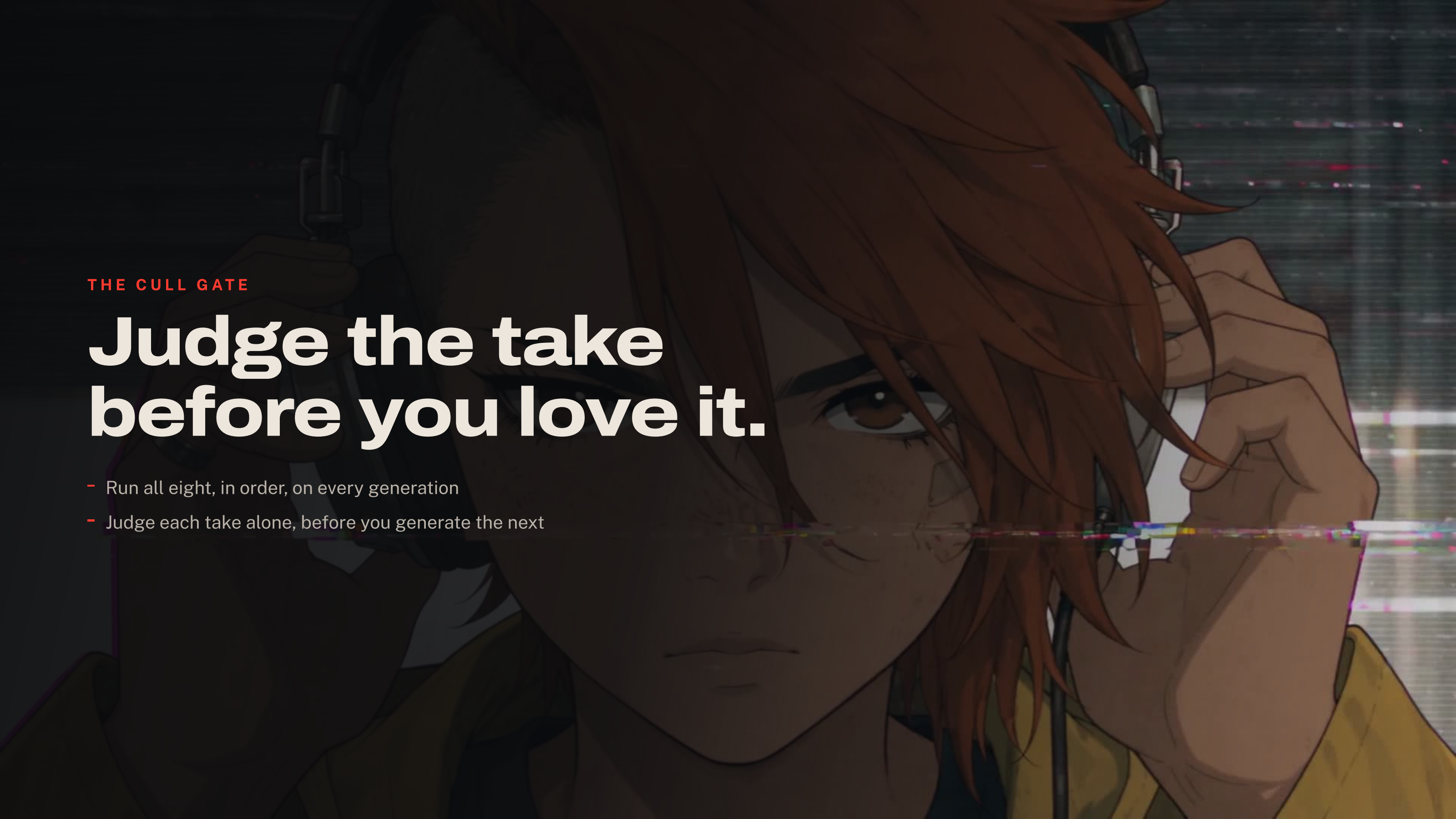
SHOT 6 (20-24s) — [Close, over her shoulder] She opens the satchel, sets the parcel inside, presses the flap flat over it and buckles it. Then the flat hand against the strap.

SHOT 7 (24-27s) — [Insert, low on the pavement] The first raindrops hit the dry asphalt beside her front wheel — three, then a dozen, dark spots spreading and joining.

SHOT 8 (27-30s) — [Medium low, looking up past her] She tips her head back and looks at the sky. Rain lands on her face and she does not blink it away. She pulls the hood up over her hair, drops onto the pedals and rides out of frame.

[AUDIO]

Street ambience, thin and late: a distant main road, a shutter grinding on its runners, her two knocks landing hard on metal. The buckle. Then the first raindrops as distinct individual impacts on asphalt before they become a texture. Tyres on wet ground as she goes. No music.



THE CULL GATE

Judge the take before you love it.

- Run all eight, in order, on every generation
- Judge each take alone, before you generate the next

-
- K1** THE LADDERS — check all four before anything else. Time, weather, damage, bike. If the take moves backwards on any of them it is dead, no matter how good it looks. A dry road in SC05 is dead. An untorn shoulder in SC07 is dead. A bike in SC07 or SC08 is dead.
-
- K2** IDENTITY — @Koa in every frame: Black girl, red-orange spiky hair, the LEFT side of her head shaved, the yellow slicker, the satchel. Scrub the whole take, not the thumbnail.
-
- K3** THE PARCEL — small, brown, in the satchel, and perfect at the end.
-
- K4** CAUSE — the scene starts from the state the last scene left her in, and ends in the state the next scene needs. Nothing appears that was not given to her. This is the gate TRACK CHANGE failed.
-

- K5** SHOT LIST — the shots land in order and the internal cuts are real cuts, not one continuous drifting camera move.
- K6** ACTING — she never plays for sympathy and never looks at the camera, except the one sanctioned look in the final shot.
- K7** STABILITY — no melting, no extra limbs, no second Koa, no drifting face. Check the back half hardest; drift shows up late in a 30s take.
- K8** NO TEXT — no readable signage, no subtitles, no captions anywhere.

AFTER THE GATE

Re-rolling is gambling. Correcting is directing.

THE REROLL RULE: generate once, judge the ACTING first, fix the prompt, then run it again. When a scene is close, run three and mine the best beats from each in the edit.

RUNTIME: 8 x 30s = 240 seconds of source. The finished film is about 2:30 — this is coverage, and every scene is built with beats you can afford to lose.

WHEN THE WRITING BECOMES THE BOTTLENECK

Get the setup out of the way.

The \$20 course

One video, twelve chapters, fourteen minutes.
From nothing installed to a generation playing back on screen.

The \$47 skill pack

Six Claude skills that write prompts like these on demand, plus an install guide.

framelockfilm.vercel.app