

FINAL FORM

THE PROMPT PACK

This is the full breakdown of the awakening edit. Three generated shots, cut together at 25 frames per second in a vertical 9 by 16 frame. Read the notes under each shot, they matter more than the words in the prompt.

Shot 1. The eye wakes up

PROMPT

Extreme close up on a young man's face, filling the vertical frame, only the eyebrow, eye and cheekbone visible. Messy dark hair falls across his forehead. Skin is realistic with visible pores and stubble. His eye slowly opens and the iris ignites into a molten crimson glow, light spilling onto the skin around it and catching in the eyelashes. A thin horizontal streak of red lens flare cuts across the frame from the eye. Faint heat shimmer in the air. Camera holds almost still with a slow push in and a barely visible handheld drift. Moody low key lighting, deep shadows, warm rim light. Photoreal, shot on 85mm, shallow depth of field, cinematic colour grade, 24fps motion blur.

Notes. This is the shot that stops the scroll, so give it the most attempts. Two things break it: the eye looking like a flat glowing circle, and the model adding blinking it was not asked for. If the glow looks pasted on, add the phrase **light from the iris illuminates the surrounding skin** and it usually fixes itself. Keep this shot to roughly three seconds.

Shot 2. The stance

PROMPT

Wide shot of a lone young man standing in the middle of a vast mown grass field under a pale overcast sky, distant tree line on the horizon. He is in a white long sleeve shirt and dark shorts. He swings a dark blade in one fluid arc and drops into a low braced fighting stance, the blade trailing a faint red light streak through the air. Dust and dry grass lift off the ground around his feet. Soft lens flare bleeding in from frame left. Camera is low to the ground and slowly arcs around him. Natural daylight, muted desaturated colour, photoreal, anamorphic look, subtle handheld shake.

Notes. Keep him small in the frame. The scale is what sells the shot, and it gives the explosion behind him somewhere to live. Ask for one movement only. If you ask for a swing and a stance and a turn, you get mush.

Shot 3. The detonation

PROMPT

Same young man kneeling on one knee in the grass field, blade held low behind him, looking back over his shoulder into camera. Behind him a colossal wall of orange fire and rolling smoke erupts across the entire horizon, teal grey smoke columns rising into a dark sky. The firelight throws warm orange onto his face, his shirt and the grass in front of him. Embers drift through the air. Shockwave ripple bends the air at the base of the blast. Camera is locked off at waist height, slight shake from the impact. Photoreal, high contrast, blockbuster colour grade, heavy atmosphere.

Notes. The line that does the heavy lifting is **the firelight throws warm orange onto his face**. Without it you get a man standing in front of a fire wallpaper and the whole thing collapses. Land this shot on the last beat of the audio.

The bits nobody tells you

Negative prompt

cartoon, anime drawing, 3d render, video game graphics, plastic skin, warped hands, extra fingers, morphing face, text, watermark, subtitles, logo, slow zoom out, camera cut, multiple people, blurry, low resolution

Settings that actually matter

- 1. Aspect ratio 9 by 16.** Generate vertical from the start. Cropping a landscape generation later throws away half your resolution and the composition never recovers.
- 2. Eight seconds max per generation.** Anything longer and the model loses the face. Generate short, cut fast.
- 3. Use image to video for shots 2 and 3.** Feed the same reference frame of your subject into both so the face and clothing stay consistent. Text to video alone will give you three different people.
- 4. Generate four variations of every shot.** Roughly one in four is usable. That ratio is normal and it is not you doing something wrong.

The edit

Cut on the beat, not on the action. Find a track with a hard drop somewhere around eighteen seconds in, then place the explosion frame exactly on it. Hold the eye shot longer than feels comfortable at the top, about three seconds, so the release lands harder. Add a short punch in on every cut, five to eight percent, and a single frame of white flash on the detonation. Push the shadows cool and the highlights warm in the grade so the fire reads hotter than it actually is.

Sound

Three layers and no more. A low rising drone under the eye shot, one sharp metal sing on the blade swing, and a deep sub boom on the explosion with about two hundred milliseconds of silence dropped in just before it. That silence is the single cheapest way to make an edit feel expensive.

Swap the skin, keep the skeleton

The structure is what works, not the fire. Awakening, stance, consequence. Change the crimson to electric blue and the field to a rooftop at night and you have a completely different video with the same three prompts underneath it.

Made something with this? Tag me, I want to see it. [@surjith.br](#)