

For this viewing log, I chose option 1. of 3.

I will be looking at lighting and editing in the scene where Nosferatu drinks Hutter's blood and possesses his wife. (around 32 minutes in, starting at the reading slide "At night that same Nosferatu...")

Lighting.

The use of light and dark in this segment of *Nosferatu* is very widely inspired by the German expressionistic movement, and is even considered an example of it. The beginning of the segment shows Hutter, the protagonist, realizing that he is being watched by his host, Nosferatu. The lighting used to show Nosferatu is extremely small, with more than three quarters of the frame taken up by darkness. This serves as negative space, guiding the eye towards the subject. On a deeper level, however, this darkness could represent the figurative darkness of his soul and actions, which surrounds him wherever he goes. This connects the film to German Expressionism in the use of contrasted lights and darks, and the shameless use of shadows.

Another interesting use of lighting in this segment is the shadow of Nosferatu projected onto Hutter's unconscious body. The shadow can be, once again, referred to as the darkness of Nosferatu's soul, and the projection of this darkness onto Hutter would thus represent it becoming a part of him, like it becomes a part of his wife simultaneously. This overly exaggerated shadow is a good representation of German Expressionism, once again portraying its daring use of light.

Editing.

The editing of this segment is interesting in the way that it is edited so that the viewer understands that two actions are happening at the same time, but at different places. This, however, isn't especially exceptional, as it had already been done. What I found notable in this segment was the subtle use of transitions to escalate the action to the climax. The first cut from Hutter to his wife is done with a text slide expressing that it is happening at the same time, followed by an iris into the shot. The next transition, where we go back to Hutter, gets rid of the text slide, but still uses an iris out of the first action and into the action with Hutter. The last transitions, however, cut directly to and from each action, without any irises or text, using only straight cuts. This progression of transitions, from slow to fast, goes together with and even carries the escalation of the action, from eerie to panicking. This isn't especially a trait of German Expressionism, to be honest, but it does go along with its concept of radical and expressive cinematography.