QUALITIES OF LIGHT

Daylight

Very diffuse. It’s so far away it wraps around everything. Remember this when you’re using a stage light to simulate daylight. Bluer color temperature. Can have many different moods –

  - Warmth of dusk or sunrise
  - Harshness of mid-day – bright light and dark shadows.

A cloudy sky makes things even more blue and more diffuse.

Bedside Lamp

Cozy.
Warm.
Has a tungsten bulb, so the light tends to be a bit yellowish.
How does the light fall on someone’s face when they’re sitting up reading in bed?
Fluorescent Overhead

You immediately think office.  
Or institutional.

Sometimes has a greenish cast, which can be sickly. Or scary.

Also tends to make people’s eye sockets shadowy, which makes things look depressing or depressed or a bit ominous. 
Check out “One Hour Photo” for really awesome use of fluorescent to create a very distinct mood.

Also, for general overhead lighting, the most prominent example is “The Godfather”. All those scenes with Marlon Brando in his office are strong overhead lighting. The DP almost got fired because the producers weren’t seeing enough light in people’s eyes. But this ended up being a powerful effect.
Also has a mood – what’s the mood?
Usually candor, honesty, clarity.
But there’s a lot you can do to modify the lighting and give things a totally different mood.
Check out “Thin Blue Line” by Errol Morris, for example (above right) which is a bit more contrasty, more film noir-ish.

Extra-warm, glowing, intimate
Flickering quality of the light gives it a certain mood too.

“Barry Lyndon” (screenshots above) was famously shot using *almost* no film lights – available daylight for daytime scenes, and candles for nighttime interiors.