

WHAT TO KNOW ABOUT GABRIELLE ZEVIN



Gabrielle Zevin is a critically acclaimed author and screenwriter from New York, NY. Her writing focuses on exploring themes of creativity, friendship, collaboration, love, and celebrates the aspect of human connection and identity within the game design industry. *Tomorrow, and Tomorrow, and Tomorrow*, her tenth novel, spent over a year on the *New York Times* Best Sellers list and was chosen as the best book of the year by twenty-five publications. Her other books include *Elsewhere* (2005), *The Storied Life of A.J. Fikry* (2014), and *Young Jane Young* (2017). Her work has been translated into over forty different languages. Zevin was also the screenwriter of the film *Conversations with Other Women* (2005) and received an Independent Spirit Award Nomination for Best First Screenplay.



QUESTIONS: TOMORROW, AND TOMORROW, AND TOMORROW (2022)

- How did your expectations of a book “about video games” compare to what it actually explored?
- What were your first impressions of Sadie, Sam, and Marx, and how did those change?
- Zevin said, “There’s a case for video games as a legitimate art form.” How do *Ichigo*, *Solution*, and *Mapletown* reflect their creators’ emotions?
- Was Sam and Sadie’s relationship romantic, platonic, or both?
- What does the novel suggest about communication in friendship and collaboration?
- The title comes from *Macbeth*—how does the theme of time or “tomorrows” shape the story?
- How does nostalgia function in the novel—as emotion, creativity, or both?
- After the ending, do you think Sam and Sadie could reconnect meaningfully? Why or why not?

MAKING CONNECTIONS

- Along with *How Games Move Us* by Katherine Isbister, how might Zevin’s novel expand our understanding of games as a serious artistic medium, one capable of sparking empathy and exploring complex human emotions?
- Isbister argues that games can elicit profound feelings: joy, empathy, frustration, even love. How do we see those emotions come alive in the games Sadie and Sam design, and what do those creations reveal about their inner worlds?
- In what ways do their games serve as “fixes” for what Jane McGonigal describes as “the brokenness of reality” in *Reality Is Broken*? How do the characters use creation and play to mend what feels fractured in their lives?
- What does the novel suggest about the power of play as both healing and resistance against despair or loss?
- Can you think of other novels that explore similar ideas—where creativity, imagination, or play become means of survival or connection?

LITERATURE AS PRAXIS

- How can organizations like AbleGamers teach us how technology can be used to empower rather than exclude?
- What barriers might prevent diverse voices from entering these creative fields like game design? How can individuals or communities help break those barriers?
- How could local libraries, schools, or other creative spaces become more inclusive for people who are interested in digital storytelling or design?
- Sadie, Sam, and Marx all process loss and loneliness in different ways. What healthy or creative outlets help people heal?
- How could reading fiction inspire real-world empathy and change?

COMMUNITY RESOURCES

- [Girls Who Code](#)
- [National Alliance on Mental Illness \(NAMI\)](#)
- [The Mighty](#)
- [AbleGamers](#)
- [Unity Learn](#)

ADDITIONAL READINGS

- Ernest Cline, *Ready Player One* (2011)
- Katherine Isbister, *How Games Move Us* (2016)
- Carmen Maria Machado & J. Robert Lennon, *Critical Hits*
- *Critical Hits: Writers Playing Video Games* (2023)
- Jane McGonigal, *Reality is Broken* (2011)
- Lisanne Pajot & James Swirsky, *Indie Game: The Movie* (2012)
- [Game Maker’s Notebook Podcast](#)