

Questions to Consider

1. When was the last time you heard a racist comment or witnessed a racist act? When was the last time you had a racist thought? How do you know these thoughts and acts were racist?
2. How has *Race* made you think differently about race?
3. How is each character “blind” to what is and has been going on around them? What does race have to do with these blind spots? How have these blind spots affected each character’s actions?
4. Which character(s) do you feel most inclined to believe? Which character(s) do you distrust? Why?
5. Does Susan sell her colleagues out? If so, how and why does she do this?
6. What does this play, and your response to it, reveal about the racial climate of contemporary America?
7. Is Charles guilty? Of what? When he confesses at the end, what is he confessing to?

For Further Information . . .

Mamet, David. *American Buffalo*. New York: Grove Press, 1976.

———. *November*. New York: Samuel French, 2010.

———. *The Secret Knowledge: On the Dismantling of American Culture*. New York: Sentinel, 2011.

———. “We Can’t Stop Talking about Race in America.” *The New York Times*. September 13, 2009.

———. “Why I Am No Longer a ‘Brain-Dead Liberal’: An Election-Season Essay.” *The Village Voice*. March 11, 2008.

Marcus, Sharon. “Fighting Bodies, Fighting Words: A Theory and Politics of Rape Prevention.” *Gender Struggles: Practical Approaches to Contemporary Feminism*. Maryland: Rowman & Littlefield Publishers, Inc., 2002.

McGuire, Danielle L. *At the Dark End of the Street: Black Women, Rape, and Resistance—A New History of the Civil Rights Movement from Rosa Parks to the Rise of Black Power*. New York: Alfred A. Knopf, 2010.

Nadel, Ira. *David Mamet: A Life in the Theatre*. New York: Palgrave, 2008.

Steele, Shelby. *White Guilt: How Blacks and Whites Together Destroyed the Promise of the Civil Rights Era*. New York: HarperCollins Publishers, 2006.