



Dawson College Model United Nations Conference

Hip-Hop Rivalry at the Superbowl

Background Guide

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Land acknowledgment

We would like to begin by acknowledging that Dawson College is located on unceded Indigenous lands. The Kanien'kehá:ka Nation is recognized as the custodians of the lands and waters on which we gather today. Tiohtià:ke (Montréal) is historically known as a gathering place for many First Nations. Today, it is home to a diverse population of Indigenous and other peoples. We respect the continued connections with the past, present and future in our ongoing relationships with Indigenous and other peoples within the Montreal community.

Reconnaissance des territoires traditionnels

Nous aimerions commencer par reconnaître que le Collège Dawson est situé en territoire autochtone, lequel n'a jamais été cédé. Nous reconnaissons la nation Kanien'kehá: ka comme gardienne des terres et des eaux sur lesquelles nous nous réunissons aujourd'hui. Tiohtià:ke (Montréal) est historiquement connu comme un lieu de rassemblement pour de nombreuses Premières Nations, et aujourd'hui, une population autochtone diversifiée, ainsi que d'autres peuples, y résident. C'est dans le respect des liens avec le passé, le présent et l'avenir que nous reconnaissons les relations continues entre les Peuples Autochtones et autres personnes de la communauté montréalaise.



WARNING

There will be curse words and themes of violence
in this background guide.

ATTENTION

Il y aura des mauvais mots et des thèmes reliés à la
violence dans ce guide.

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INTRODUCTION

Letter from the Chair

Welcome delegates,

My name is Bahara Mominzada and I am a second-year student in the Law, Society, and Justice (LSJ) program at Dawson College. I came to Canada five years ago, and I speak five languages. I was first introduced to the Model United Nations scene through Dawson College Model United Nations in my first year in college, and I am so elated to be chairing the first-ever iteration of Dawson College Model United Nations a year later.



This committee is very special to me, as not only is it my first time ever chairing, but also because the topic at hand has intrigued me since the very first diss track was released. I cannot wait to share this excitement with all of you. I am so eager to witness each character come to life, and for the story to unfold before my eyes!

This committee has been the culmination of countless hours of hardwork and dedication, many meetings and phone calls, and even the occasional last minute panic. Without the contribution of our team, this idea would not have led anywhere. I am deeply grateful for every single team member who has poured their time and energy into this committee, and gave it a life. Without them, this committee would have been just an idea left in the drafts.

As for you delegates, I am confident that you will do an amazing job as your characters. I know that, for most of you, this may be your first ever MUN experience, but be assured that we are here to support you. DCMUN is a safe space where you can experiment and grow as delegates, and form friendships that will last forever! A piece of advice I would give you is to be confident in yourself, and step out of your comfort zone. Whether you are for Team Kendrick, Team Drake, or neither, I still believe in each and every one of you. I look forward to seeing you all!

Let the feud begin,
Bahara Mominzada

INTRODUCTION

Letter from the Vice-Chair

Greetings delegates,

My name is Abisha Premathasan and I am a third year student in the Community Recreation and Leadership Training (C.R.L.T) program at Dawson College . In short , C.R.L.T is a 3 year program in which you learn how to plan and implement events . I am ethnically Eelam Tamil and immigrated to Canada when I was 3 from my birthplace, Germany. I am honored, as vice chair, to welcome you to the first edition of Dawson College Model United Nations conference. I am well aware that the topic at hand for this crisis committee is a fiery topic.



I am excited to see how delegates manipulate their creativity to handle the crisis situation at hand. The opportunities to create something impactful are endless. Our team has worked day and night to put this crisis committee into effect. It would not be possible without them and I am grateful for that . In order to properly prepare for the committee, I highly advise to get familiarized with the feud. Watch some videos perhaps, and educate yourself on the topic, since it might mold your crisis arc. I believe in you, and I am confident that you will bring out the box ideas to make this an entertaining crisis committee. If you have questions or concerns, don't hesitate to reach out to me!

P.S. : Self care is important... and get your 8 hours of good sleep before the conference! Also, eat in your committee session breaks. Your wellbeing always comes first before your performance at the conference.

May the chaos begin...

Abisha Premathasan

INTRODUCTION

Letter from the Under-Secretary-General of Crisis Committees

Dear delegates,

I am so excited to welcome you all to this first edition of DCMUN! Whether this is your first ever conference or your 10th, we will be there to guide you and make this a memorable experience for everyone.

This year I have the honor to serve as the Under Secretary General of Specialized Agency and Crisis and I am very grateful for this position. Ever since I started Model UN in my first

semester of cegep, I gravitated towards the theatrics and fast pace of specialized agency and crisis committees and I am so glad I get to share my love for those committees to you through the amazing committees all the incredible chairs and vice chairs have prepared. They have put in countless hours and days into making all of this happen for the past few months and for that I wanted to thank all of them for all the work they have put in. So thank you to Layla Kosara and Raina Uddin for the work they have put into the specialized agency on the Syrian war, Jeannine Kota Leno for the bilingual specialized agency on the Haitian Revolution, Maxime Germain and Benjamin Taylor-Sauvé for the bilingual crisis on the patriation of the Canadian constitution, and finally thank you to Bahara Mominzada and Abisha Premathasan for the work on the Kendrick vs Drake crisis. So thank you to all of you for your immense involvement in making this conference happen.

Whichever committee you are in, whether it be the specialized agency on the Syrian war, or the crisis on the Kendrick and Drake feud, all will teach you valuable things that will help you gain deeper insight on issues present in topics you might or might not be familiar with and give you a broader perspective on the world.

On a final note, some of these committees cover heavy topics and it is important that everyone feels safe and respected, so any sort of discrimination towards another delegate or member of staff is extremely frowned upon. This is a space to be diplomatic and open to different perspectives that can be brought up. And with that, I wish all of you good luck on your research and finally remember to have fun!



Sincerely,
Letitia-Stefania Savulescu
USG of Specialized Agency and Crisis

Letter of Equity

Equity Statement

The Dawson College Model United Nations (DCMUN) Conference is steadfast in its commitment to fostering a safe and welcoming environment for all participants. Upholding the principles of diversity, equity, and inclusion is a shared responsibility among delegates, the Dais, the Secretariat, and faculty members. Consequently, DCMUN maintains a zero-tolerance policy toward any actions or behavior that promote hatred, discrimination, disrespect, or conduct deemed inappropriate by the Dais or Secretariat. The commitment to these values aligns with the guiding principles of the United Nations, which emphasize that "the principles of equality and non-discrimination are part of the foundations of the rule of law." Through this, DCMUN ensures that its conference remain inclusive and respectful spaces where meaningful dialogue and collaboration can thrive.

To uphold this standard, DCMUN reserves the right to impose disciplinary measures on individuals who engage in behaviors including, but not limited to:

- Any form of speech, written work, language, communication, action, behaviour, or resolution that demeans, excludes, or harms individuals or groups based on nationality, religion, gender, sexual orientation, disability, or other personal characteristics. This includes microaggressions, stereotyping, and any behavior that creates a hostile environment.
- Any unwanted sexual advances, comments, gestures, or actions, as well as other forms of harassment that create an unsafe or uncomfortable environment for others.
- Any form of speech, language, communication, written work, action, behavior, or resolution that perpetuates prejudice, stereotypes, or discrimination based on race or ethnicity. This includes but is not limited to racial slurs, offensive jokes, cultural appropriation, and behavior that marginalizes or undermines individuals or groups based on their racial or ethnic identity.
- Any form of speech, language, communication, written work, action, behaviour, or resolution that invalidates the experiences of individuals or groups, or trivializes or makes light of sensitive topics such as racism, sexual harassment, violence, war, genocide, or other forms of oppression and discrimination.
- Any other behavior deemed inappropriate by the members of the DCMUN Secretariat.

Disciplinary measures may include, but are not limited to, verbal warnings, disqualification from award consideration, or removal from the conference entirely. While this list is not exhaustive, it serves as a framework to ensure all participants uphold the highest standards of equity and respect. These guidelines reflect our commitment to creating a safe, welcoming, and inclusive environment for all delegates, staff, and attendees throughout the duration of the conference.

Sincerely,

Kenneth Clarence Oledan and Victoria Ormiston
Directors of Equity

INTRODUCTION

Welcome to the Drake-Kendrick Feud Committee, where delegates are thrust into a live feud between two of the world's most famous music artists: Kendrick Lamar and Drake. Just hours before the Super Bowl Halftime Show 2025, Kendrick, accompanied by his entourage, is preparing for his highly anticipated performance. Meanwhile, Drake and his team are plotting to sabotage Kendrick's show and stealthily gain access to Kendrick's backstage area.

In this committee, delegates will take on the roles of rap artists and other key figures involved in this intense rivalry. Their primary objective is to devise strategies and maneuvers for their respective teams, whether it's to ensure a flawless performance or to undermine their rivals. Delegates must combine efforts and use their problem-solving skills to secure the victory of their team. May the best artist win!



TIMELINE

The Kendrick vs. Drake Beef, A Timeline

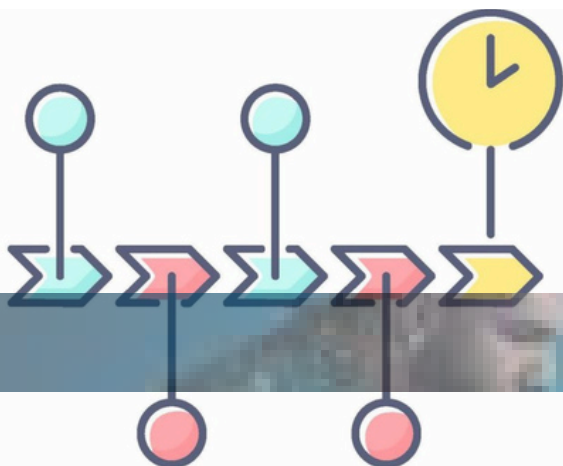
Before It All Began:

In 2011, during the rise to fame of the two music artists, Aubrey Graham, famously as Drake, and Kendrick Lamar initially started on good terms. Coming off *Section 80*, Lamar was set to become the next biggest West Coast artist, and Drake, after delivering a debut album that exceeded expectations, was set to make his second (3). Lamar was featured on *Buried Alive Interlude*, a track on Drake's second album. This friendly collaboration initiated the first official interaction between the two artists.

In 2012, Drake, a full-fledged superstar, facilitated Lamar's gain to fame even further by inviting him, as an opening act for his *Club Paradise Tour*, going as far as refusing his team's advice to invite an R&B artist instead (3). In turn, K. Dot featured Drake on his second studio album, *good kid, m.A.A.d city*, on the track *Poetic Justice*, which quickly became a huge commercial success (3). Unfortunately, this would be the last collaboration between the two artists (3).

In 2013, after *good kid, m.A.A.d city's* success made Lamar a household name, he went on to diss Drake and his other peers on a feature track with Big Sean, *Control* (3). "I got love for you all, but I'm trying to murder you [all]", he rapped. When asked about Lamar's diss at him, Drake told Billboard that "[Lamar] was not murdering [him], at all, on any platform" and that his track was nothing but an "ambitious thought" (3). But K. Dot was not done slandering the 6 God, and while on stage on BET Hip-Hop Awards, he came at him again: "Nothing's been the same since they dropped 'Control'/ And tucked a sensitive rapper back in his pajama clothes/ Ha ha joke's on you, high-five... boy you been a fake." (3) In response, Drake told VIBE Magazine that "there's no real issue" and that he is "not falling" for the "[bait]" (3).

2015 and 2016 marked the period of exchange of subliminal jabs between the two artists, with Lamar's notable diss on his track *King Kunta* where he accused Drake of using ghostwriters to write his tracks for him (3). In response, Drake dissed him on the track *100*, rapping that he would have "all of [Lamar's] fans" if he "didn't go Pop" and stayed with Hip-Hop instead (3). Other instances of jabs thrown were from Kendrick on the tracks *Darkside / Gone* and *Deep Water*.



The Kendrick v. Drake Beef, A Timeline

The Official Rivalry Begins:

In October 2023, Drake and J. Cole collaborated on *First Person Shooter*, where they self-praised for their level of fame and their high status in the Hip-Hop industry (3). In one of his lines, J. Cole would title himself, Drake, and Lamar as “the big three” and would boast about the trinity “[starting] a league” (3). Unbeknownst to him, this line would “wake up the sleeping bear” in Lamar (3).

On March 22, 2024 (1), Future and Metro Boomin’ released their highly anticipated joint album, *We Don’t Trust You*. While this project created a lot of buzz and excitement over the collaboration between the two popular rappers, fans were not anticipating a surprise appearance from Lamar, who dropped a verse on the sixth track of the album titled *Like That*. Lamar stunned fans even further by firing shots explicitly at J. Cole, and even more so at Drake, denouncing being part of their “big three” and establishing himself as the only big rapper among the trio: “It’s just big me” (2). Additionally, Lamar called out Drake’s “sneak [dissing]” and dissed his *For All the Dogs* album: “For all your dogs gettin’ buried/ That’s a K with all these nines, he gon’ see Pet Sematary (3)” Thus began one of the biggest rap rivalries of the decade.

On April 13, two versions of an upcoming Drake response diss track mysteriously leaked, and on the same day, a billboard and a Spotify digital banner teased the new song: “Hip-hop is a competitive sport. Drake is on the way. (5)” A few days later on April 19 (4), Drake released his first formal response to *Like That*, with *Push Ups*, firing shots not only at Lamar but also at other artists including The Weeknd, Metro Boomin’ and Future (3). The track’s cover art displays US Men’s size 7 shoes, a dig at Lamar’s small stature, and the song’s title, a call for the rappers to “push up” to Drake’s level (5). *Push Ups* also contained a snippet of DJ Akademiks’s voice, a controversial Hip-hop commentator, streamer (6), and a Drake superfan (7), as well as the mention of Kai Cenat’s name (5), one of the most popular streamers on Twitch. Additionally, the track also name-dropped three big artists with whom Drake had collaborated in the past: SZA, Travis Scott and 21 Savage (5). It seemed that Drake was building up his team to back him up in this highly publicized beef.

But Drake was not satisfied with dropping one track, he doubled down on his initial diss and released *Taylor Made Freestyle* on Instagram **on April 24** (3). In this diss track, Drake used Artificial Intelligence to emulate the voices of the two West Coast rap legends: 2Pac and Snoop Dogg (8), and dissed Lamar through their voices. However, he soon had to delete the track, as 2Pac’s estate threatened to sue him for using the AI imitation of 2Pac’s voice without permission.

On April 30, after much anticipation from fans, Lamar finally launched his comeback response to Drake’s diss tracks by releasing *Euphoria* (3). The new track was seemingly worth the one-month wait, as it was a whopping six minutes long. This time, Lamar fully went into beast mode, attacking Drake from numerous fronts, reproaching him for his behavior, psychology, life choices, and appropriation and disconnect from an “authentic Black cultural experience” (9). As with most Kendrick Lamar works, the lyrics of this track were far from the surface level depth, and the Genius website was temporarily crashed, as fans rushed to decode each lyric (9).



The Kendrick v. Drake Beef, A Timeline

Not leaving any time for Drake to recover and going *Back to Back* with his second diss song, Lamar ambushed Drake yet again with *6:16 in LA*, only three days after *Euphoria* (3). The diss track was a cannonball fired at Drake's camp, as Lamar claimed that Drake had a mole inside his own company OVO, leaking information about Drake's moves to Lamar, and plotting his downfall (10). The most puzzling part of the release was the cover art, which was a cropped picture featuring a glove, placed on a fabric with red and white details.

Only 14 hours later, Drake released *Family Matters* (3). Staying true to the title, Drake took shots at Lamar's fiancée, Whitney Alford, and claimed that she cheated on him, and that the kids shared between the two are not really his (3). He went as far as alleging that Lamar had committed domestic abuse against Alford. In addition to Lamar's family, Drake went a step further and dissed his friends in the industry, including A\$AP Rocky, The Weeknd, Metro Boomin, and Future (3). This time, Drake even released a music video to accompany his diss track, where the iconic van from Lamar's *good kid, m.A.A.d city* album was shown to be driven all the way to Canada, and then destroyed (11).

Drake's triumph was, however, cut short as **mere minutes after his release of *Family Matters***, Lamar released the most bone-chilling diss track, *Meet the Grahams* (12), leaving fans completely dumbfounded. The track's very instruments sounded like something out of a horror movie, and the subject was even more terrifying: Lamar addressed each member Drake's family, starting with his son Adonis, to his mother and father, and even a secret daughter that he alleged him to be hiding. He exposed dark allegations about Drake, calling him a "deadbeat" and alleging that he had a secret 11 year-old daughter, as well as other kids, who he has not claimed, just like how he had not once claimed his son, Adonis (3). Beyond this, he reproached Drake's character, alleging that he is addicted to prescription pills and sex, compared him to the known convicted sex-offender, Harvey Weinstein, and claimed that he had many sex-offenders on his payroll at his company OVO (12).

Fans were also left astounded by noticing that the cover art for this track was a zoomed-out version of the cover art of *6:16 in LA*, this time, displaying items such as Ozempic and Zolpidem pill cases sporting the name 'Aubrey Graham', receipts of highly expensive jewelry purchases, as well as exposing that the white and red background behind the glove was actually a shirt with red and white patterns, which allegedly belonged to Drake's father (12). These items, and the timing of the release of the track were strong proof that Lamar truly did have access to Drake's information through an informant in Drake's own team, as he had previously alleged in *6:16 in LA* (12).

The Kendrick v. Drake Beef, A Timeline

After nailing Drake's coffin with the release of *Meet the Grahams*, Lamar returned to crip-walk on his grave by dropping his fourth diss track, *Not Like Us*. Not giving the 6 God any chance to breathe, this track was released less than 24 hours after *Meet The Grahams*. This time, K. Dot explicitly alleged Drake to be a paedophile, changing his famous title from *Certified Lover Boy* to *Certified Pedophile* (3). "Say, Drake, I hear you like 'em young", he rapped, referencing accusations of Drake's connections with younger women. The most notable young woman involved with Drake was Millie Bobby Brown, to whom the 6 God was once a "great friend" and who texted her "boy advice" when she was only 14 (13). In addition, K. Dot called Drake a culture vulture and a snitch (14). The cover art for this diss track was also a dig at Drake, displaying an aerial view of Drake's mansion in Toronto, nicknamed *The Embassy* (14), with red sex offender symbols marking his residence (3). Rubbing salt into Drake's wounds, the song became a massive club hit, debuting at No. 1 on Billboard's Hot 100 (3).

A day later, Drake countered K. Dot's recent two releases with *The Heart Part 6*, which was a reference to Lamar's "The Heart" franchise (3), a staple in Lamar's long career (15). In this track, Drake rejects the allegation that he was hiding a secret daughter and that it was he who had intentionally given Lamar false intel about this allegation in the first place (3). In addition, Drake also categorically denied being a paedophile and expressed disgust at this allegation (15). Furthermore, he fed into the allegations that Lamar's fiancée, Alford, was cheating on him with his friend Dave Free: "And why isn't Whitney denyin' all of the allegations?/ Why is she following Dave Free and not Mr. Morale?" (3).

A month later, on July 19, K. Dot organized a Pop Out concert in Inglewood, California, where he performed the Drake diss tracks for the first time (3). Really emphasizing and celebrating *Not Like Us'* position at No. 1 on Billboard's Hot 100, he performed the song five times! During the fourth and most memorable edition, he brought out Californian rival gang members and L.A artists on stage, where they triumphed and danced figuratively on Drake's grave; the whole of the West Coast was united (3).

On the 4th of July, a music video was released for *Not Like Us*, where Lamar was shown beating up an owl, the symbol of Drake's company OVO, in the form of a pinata, with the message "NO OVHOES WERE HARMED IN THE MAKING OF THIS VIDEO" (16). By the end of the video, an owl was again shown, this time locked up in a cage (3). In addition, Lamar was shown dancing with his fiancée and kids, and Dave Free was credited as one of the producers for the video, in an attempt to disprove Drizzy's domestic abuse and infidelity allegations (16).

On September 29, Kendrick Lamar was announced as the headliner for Super Bowl 2025, which will make him the first ever Black American rapper to headline (17). Fate seemed to have played a cruel joke on Drake, as he was initially the rapper who boasted about being as "big as the Super Bowl", on the very track that initiated this whole beef: *First Person Shooter* (18). Ultimately, it is Kendrick who got the last laugh and was served *Poetic Justice*.

The Kendrick v. Drake Beef, A Timeline

Sources for the timeline:

1. Genius. "When Did Future, Metro Boomin & Kendrick Lamar Release 'Like That'?" n.d. <https://genius.com/Future-metro-boomin-and-kendrick-lamar-like-that-lyrics/q/release-date>.
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3. <https://www.billboard.com/lists/drake-kendrick-lamar-beef-timeline/oct-2023-drake-j-cole-link-up-on-first-person-shooter/>
4. <https://genius.com/Drake-push-ups-lyrics/q/release-date>
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13. <https://genius.com/31642431>
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15. <https://genius.com/Drake-the-heart-part-6-lyrics>
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17. <https://www.tcnjsignalnews.com/article/2024/09/kendrick-lamar-to-headline-2025-super-bowl-halftime-show#:~:text=Kendrick%20Lamar%20was%20announced%20as,the%20Super%20Bowl%20halftime%20headliner.>
18. <https://genius.com/Drake-first-person-shooter-lyrics>

RAP BATTLES

Cultural impact on the entertainment industry

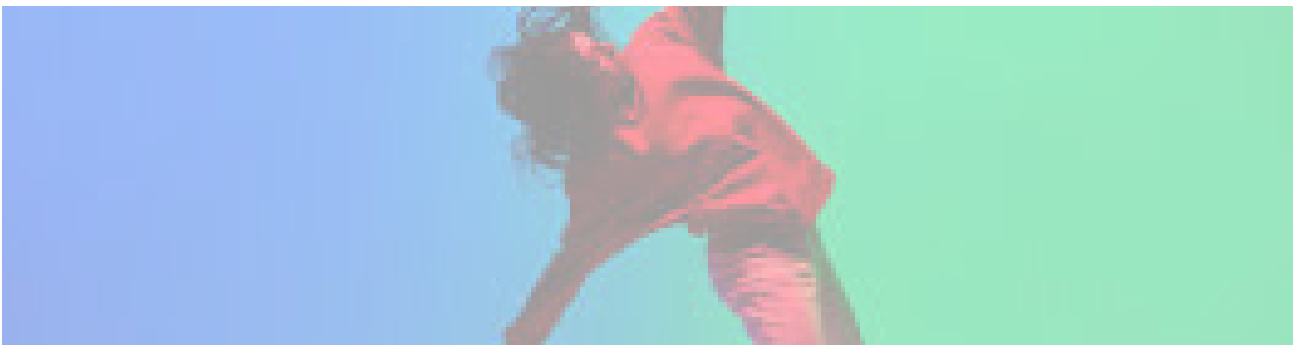
Rap battles are not a new notion for the hip hop industry; however the Drake and Kendrick beef has certainly paved a new path. In the modern age of social media , information can be blown out of proportion and add fuel to the fire, leading as an incentive to write more diss track on each party. This feud is the first time where we see artists release diss tracks about each other in a matter of days and it is being broadcasted on all social platforms. It is the first time in history where fans are able to react to the responses live , post their input on social media as well as listen to it before it hits on major streaming platforms.

This conflict created a lot of conversations within pop culture on the heavy impact of the alleged accusations as well it was a field day for conspiracy theorists. Allegations such as pedophilia, and domestic abuse have been spread as potential misinformation and as a means to hurt the other. There is no boundary to this rap battle which is a major concern the general public arose.

When it comes to business, all parties that have been participating in the feud have seen an increase in monthly listeners on their respective streaming platforms leading to increased profit. Also , when it comes to the radio business, it has driven more traffic than usual.

Sources:

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2. <https://www.bbc.com/news/world-us-canada-68993672>
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5. <https://www.cbc.ca/music/drake-kendrick-lamar-j-cole-rap-beef-profits-1.7172600>



Gatekeeping Hip-Hop?

Throughout the feud, Lamar questioned Drake's status in the Hip-Hop industry. This sentiment is also felt by many fans who view Drake's music as more "poppy" than Hip-Hop, and who observe that his work is the type to be "played in shopping malls", as opposed to conventional rap songs (1). This view is not entirely wrong, as Drake's popular mixtape *So Far Gone*, released in 2009, was an entirely new sound: it mixed rapping and singing together and delivered it by the same person, Drake, instead of separating the two components and dividing it between a rapper and a singer, which was the norm at the time (2). Hence, his music was more fluid, than dogmatic or purist (2). Before him, rap artists such as Kanye and Lil Wayne had dabbled in melodic rapping; however, it was Drake who popularized this new concept and made it a whole worldview (2). In addition, Drake is not viewed as a traditional rapper, because since 2015 (3), he has been accused of having ghostwriters and not writing his own rhymes. Furthermore, unlike many of his peers, Drake has not always strictly stuck to Hip-Hop as a genre, but also has dabbled in Pop, R&B, and Pop Rap. However, despite not conforming entirely to the conventions of a Hip-Hop artist, Drake has certainly had a massive commercial success and continues to be one of the biggest artists in the game.

Another issue raised by Lamar is Drake's relationship with the Black American culture. The chorus of "Not Like Us" calls out Drake for not being "like us", for not possessing the same identity and life experiences as Lamar and other artists like him do (4). Drake is a biracial artist, whose upbringing has been predominantly Jewish and who hails from Toronto; hence, Lamar believes him to not have been much exposed to the dynamics of the Black community (4). In contrast, Lamar was raised in Compton, California, which possesses a predominantly Black population (4). Lamar also accused Drake of being a musical "colonizer", of forming connections with fellow Black artists in Atlanta just to steal their style for his personal financial gain, just like how the colonizers had once exploited the slaves for profit (5). Lamar's claims come amidst already existing allegations imposed on Drake of faking his accent, of stealing music from other artists, of appearing with up-and-coming Black artists, and in all, of being a "culture vulture" (5).

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Misogynoir In The Industry

Misogynoir: hatred of, aversion to, or prejudice against Black women (7)

There have been serious allegations thrown around from both sides in this feud. Drake accused Lamar of committing domestic violence against his fiancée, Whitney Alford in Family Matters: "They hired a crisis management team to clean up the fact that you beat up your queen" (1). Lamar has also alleged that Drake preys on underage women and that he signs artists on his label who have been convicted of assaulting young women in *Not Like Us*: "Say, Drake, I hear you like 'em young" (2) and "Baka got a weird case, why is he around?" (3). These harrowing allegations have been thrown around without any concern for the women involved. It is evident that these artists have used these accusations as tools to bruise the egos of one another, and they have not seriously addressed these claims nor held any accountability for doing potential harm to the women in their lives (4).

Outside of this beef, in the world of Hip-hop, women, especially Black women, are portrayed as sexual objects, deserving of abuse. Hip-hop is a safe space for Chris Brown, who is allowed to chart on Billboard and welcomed to success, despite his physical assault of Rihanna in 2009 (7). Hip-hop has also allowed for the dehumanization of Black women, who have to fight at the intersections of both gender and race (7). A most recent instance of misogynoir in the Hip-hop industry is that with Megan Thee Stallion. In Drake and 21 Savage's track, Circo Loco, the rappers joked about Megan Thee Stallion's aggravated assault by Tory Lanez, another male rapper in the industry (5):

This [girl] lies 'bout getting shots, but she is still a stallion.
She doesn't even get the joke, but she still smilin.'
Shorty says she graduated, she ain't learn enough
Play your album, track one, 'kay, I heard enough.

Drake even posted a story on Instagram defending Tory Lanez and demanding for him to be released after he was convicted of assault on Megan Thee Stallion, and was sentenced to a decade in prison (6). On Instagram Live, Megan addressed her injuries: "It was just the worst experience of my life. And it's not funny. It's nothing to joke about" (7). Unfortunately, Megan is not the only female rapper who's abuse has been made light of, in fact, these violent cases are never taken seriously by the male rappers in the industry (6).

1. <https://genius.com/31634942https://genius.com/31642431>

2. <https://genius.com/31642483>

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Internalised Misogynoir

In another light, men in the rapping industry are not the only perpetrators of misogynoir. Some Female rappers are just as much guilty of having internalized misogynoir and of bringing their female peers down in the industry.

For instance, Nicki Minaj, despite being a successful Black woman herself, incited her fanbase, the infamous Barbz, to go on a slander campaign against Meghan Thee Stallion. When Meghan released her controversial diss track, HISS, throwing shots at the male rappers who had made light of her assault, she knew it would attract some shady people in the industry and some might become offended by her lyrics. This was the case for Nicki Minaj, who was particularly offended by her line: "These [people] don't be mad at Megan, these [people] mad at Megan's Law" (1). In Los Angeles, Megan's Law refers to the legislation that allows the public to be notified about sex offenders living in their whereabouts (1).

Minaj took offence to this claim since both her brother and her husband are convicted sex offenders. In retaliation, she releases a diss track on Meghan the stallion named Big Foot, inferring that she is a tall and monstrous creature (1).

This title, and the cover art of the track depicting a foot, also refer to Megan's assault, as she was shot in the foot by Tory Lanez. This diss track was released in the context of decades of American societal standards, where Black women are not seen as desirable and are often masculinized for being dark, and for being vocal on pressing matters, especially about matters of defending themselves (1). For Minaj to reiterate this rhetoric that is meant to suppress Black women in American society, it demonstrates how much internalized Misogynoir she holds (1).

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SITUATION AT HAND

Hip-Hop Rivalry at the Superbowl

The United States' biggest sports event is about to commence in five hours! And it is just about minutes before the most exciting part: the halftime show! As millions of viewers start to seep into the stadium and in front of their TV screens, they are completely oblivious to the tension backstage. This year's headliner, Kendrick Lamar, is busy rehearsing for his performance one last time before getting into action. He is accompanied by his circle of trust: Future, Metro Boomin', DJ Mustard, The Weeknd, Megan Thee Stallion and Rick Ross, his friends in the music industry, Whitney Alford, his fiancé, a very lucky fan that was given backstage privilege for their relentless support, and a representative from his idol Tupac Shakur's estate, Jada West, who granted him permission to use the late artist's music in his performance.

Unbeknownst to Kendrick and his team, Drake and his entourage are underway to sabotage his set so the event does not succeed as predicted. Due to his celebrity status, Drake leveraged his connections, and pulled a couple strings to gain access to the backstage. Accompanied by his support network, J. Cole, Nicki Minaj, SZA, and Sexxy Red, his friends and collaborators in the industry, DJ Akademiks, one of his most loyal fan in addition to another lucky fan who was given the opportunity to join his team, Adonis, his first-born, John Tory, the Mayor of Toronto and his political ally, and surprisingly, Millie Bobby Brown, a long-time friend of Drake's who tags along just for the fun of it. Drake is determined to prevent Kendrick from performing at the big stage, and is ready to use the support of his team to block him. His ultimate goal is to take his spot, and become the last-minute headliner instead.



Discussion questions...

1. **How can the two artists resolve their long time feud and reconcile?**
2. **How can they keep the media from blowing this situation out of proportion?**
3. **Are there possibly untrustworthy artists within each of the circles?**



CHARACTER LIST

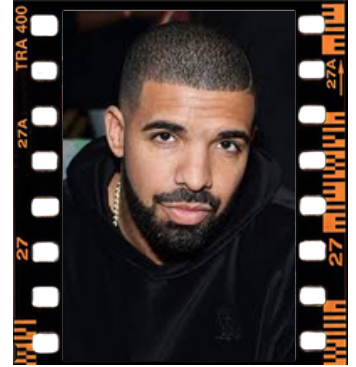
Team Drake

Aubrey Drake Graham

Title : Actor, Rapper , Producer.

Description :

The Canadian born rapper, Aubrey Drake Graham, famously known as Drake, is a prominent figure in the music industry. He is known for his role in the show *Degrassi* earlier in his career, for achieving a grammy award for best rap album & song as well as his involvement as executive producer in the hit HBO tv show, *Euphoria*. His rivalry with Kendrick has affected him tremendously: he has lost friends, supporters , revenues and more. His ego took another massive hit when his rival, Kendrick Lamar was announced to be the headliner for the superbowl 2025. Determined to restore his reputation in the public eye, he is determined to secure his spot as the actual headliner.



John Tory

Title : Government official, Representative of the City of Toronto.

Description :

The city of Toronto has repeatedly shown their love and support for their Canadian-born artist, Drake. From receiving the key to the city to contributing to the city's tourism industry, Drake in return has been generous with his support of his hometown. More particularly, the Mayor of Toronto and Graham have a tight-knit relationship. When Drake won his fourth Grammy, the mayor, John Tory, turned the CN tower gold to honor him, upon his request (1). If Drake calls him up for another favor, he will agree to assist him with all the political and legal counsel in his disposition. This character's objective is to ensure that Drake will bring honor to his home city.



Plush (fictional)

Title: Loyal Drake fan, Account manager of BBL Drizzy updates.

Description:

The Scarborough born fan known as Plush as a stage name, gained a lot of traction for her thick Toronto accent, and her takes on the lifestyle of the city. What people may not know is that she is the account manager of *BBL Drizzy updates*. She is Drake's superfan and was even an extra in one of Drake's music videos. Her admiration for Aubrey began in middle school when she was following the show *Degrassi* and has become obsessed with him ever since. *BBL Drizzy updates* is run anonymously so far despite rumors and potential proof linking it to her personal account. On *BBL Drizzy*, she shares updates about Drake, her opinions on his work and defends his honor. She will not shy away from using her social platform to support Drake, while also ensuring that her real name remains anonymous to the public eye.



CHARACTER LIST

Team Drake

Adonis Brusseaux-Graham

Title : Son of Drake.

Description:

Son of Drake and Sophie Brussaux, this child gained recognition as Drake's son when he was exposed as his secret love child by Pusha T, an artist with whom Drake was feuding in the past. After officially claiming him as his son, Drake has been very active in his son's life. Despite his young age, this child has not been spared in this feud, with Kendrick name dropping him in the diss track *Meet The Grahams* to get an emotional response from his adversary. As Drake's son, Adonis' loyalty evidently lies with him. However, he is also a naive child who is easily vulnerable to the other side.



Dj Akademiks

Title: DJ, content creator.

Description :

The Jamaican native, Livingtone Allen, (born May 17 , 1991) is a famous YouTuber who puts his insight on pop culture, especially in the Hip Hop community. He has a strong admiration for Drake and he has been very public about it. Any enemy to Drake is an enemy to him. He has direct contact with Drake, and has been heavily involved in this feud, revealing inside scoop on the situation on his streams. His voice has even been featured on Drake's diss track on Kendrick, Push Up. It is clear that his loyalty lies with Drake and Drake only.



Lil Wayne

Title: Rapper, Grammy award winner, founder of Young Money Entertainment

Description :

The New Orleans native, Dwayne Michael Carter, Jr., Weezy, is known for his hits such as "A Milli" and "Lollipop". He is the founder of Young Money Entertainment, the record label who has signed Nicki Minaj and Drake, and has helped build Drake's career to what it is now. He shares a close friendship with Drake and has collaborated on some tracks with him. Lil Wayne is a prominent figure in the rap industry and has publicly addressed his interest in headlining the superbowl event if it were to occur in his hometown, New Orleans. When the media announced that Kendrick Lamar would be the headliner, he and his fans were distraught. This decision was like a slap in the face to this artist. Lil Wayne finds himself in a complex situation: he is a very close friend to Drake and needs to ensure that his friend will be chosen as the performer in the Superbowl, but he also desires to fulfill his life-long dream and secure the once-in-a-lifetime opportunity of becoming the Superbowl headliner himself.



CHARACTER LIST

Team Drake

Nicki Minaj

Title: rapper , songwriter, tv personality

Description:

The Trini native, Nicki Minaj, (born December 8 1982, St. James, Trinidad and Tobago) is known for her colorful persona and her clever rap lyrics and word play. She is also a controversial and problematic figure in the industry and is known for her feuds with other artists, notably that with Cardi B and Megan Thee Stallion. She started in the industry with the record label Young Money Entertainment where Drake is also signed and shares an amicable relationship with him. The two have sometimes even been flirtatious. As a loyal friend to Drake, and as an even more loyal artist to her record label, Minaj is not shy to utilize her powerful and even more controversial fandom, the Barbz, to aid her fellow artist.



Sexy Red

Title : *Rapper.*

Description:

The Saint Louis native, Janae Nierah Wherry (born April 15th 1998) is a female rapper that gained a lot of traction as an internet personality during the pandemic for her hit singles such as SkeeYe, Pound Town and more. She has formed a friendship with Drake and has collaborated with him on many instances. There are even some rumors circulating that the two artists are romantically involved with one another. This rapper's brand relies on her eccentric, and at most times unapologetic, character. While she may be associated with Drake, her ultimate loyalty lies with herself only.



CHARACTER LIST

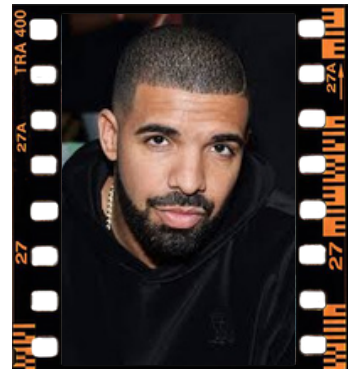
Team Kendrick

Kendrick Lamar

Title: Rapper, Pulitzer award winner

Description:

This American rapper from Compton California has single-handedly made major moves in the music industry. From the cohesive storytelling in his album *good kid , m.A.A.d city* in 2012 to winning a Music Pulitzer Prize in 2018 for his album *DAMN*, he has made a meaningful impact on the industry with his discography. His history with Drake goes way back, and it is clear that he does not shy away from targeting other artists to establish himself as the best rapper in the game. This artist is fortunate to have the opportunity to officially headline the Super Bowl and will do anything to ensure a successful halftime event. With his wide range of resources and contacts, he will ensure that no one attempts to sabotage him and his big moment.



Metro Boomin

Title : Producer

Description :

The Atlanta native musician, Leland Wayne (born September 16, 1993), professionally known as Metro Boomin, has collaborated with several artists in the music industry. More particularly, he has a close relationship with Future. He is also known as one of the best producers in the Hip-Hop industry. He has directly contributed to the feud by producing Future and Kendrick's diss track *Like That*. He has also made a diss track addressed to Drake named "BBL Drizzy," accusing the latter of plastic surgery and effeminating his character. His objective is to ensure his spot in the industry as one of the best music producers, while also utilizing his talent in producing to aid his friend, Lamar.



Whitney Alford

Title : Fiancé, Mother, Artist, founder of "Love + Ethos"

Description :

Whitney Alford is an artist who is known for her creativity. The founder of "Love + Ethos", she is now working through her organization to support women in their lives. She is also Kendrick Lamar's high school sweetheart, and often referred to as his day one. She has gone through many trials and tribulations with Kendrick, but in the end, she has always stayed by his side. The mother of his children, she will continue to support her fiancé during the halftime performance. Her objective involves not only supporting the wellness of her family, but those of the women involved in this feud as well by using her artistic talents and her organization's resources.



CHARACTER LIST

Team Kendrick

Megan Thee Stallion

Title: Rapper, Health Administration graduate.

Description :

The Texas native rapper, Megan Thee Stallion (born February 15, 1995, in San Antonio, Texas, U.S.) is an American rapper and has gained popularity in the 2010s for her viral song, "Savage". Being a female rapper in a male-dominated industry has been hard for Megan, and she has been deeply affected by Misogynoir, yet despite these challenges, she has stood tall and paved her success with a college degree. She is not afraid to call people out and she did exactly that with her diss track "HISS" which throws shots at Drake for being involved with a minor as well as other individuals. Her role in the saga is to mediate the feud and to protect her reputation since she has been dissed by Drake, and is generally not liked by some male rappers in the industry. She is also determined to support the women in this feud and to hold the misogynistic male rappers accountable for their actions.

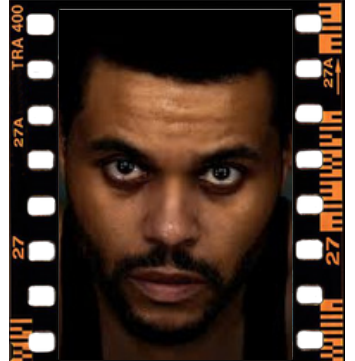


The Weeknd

Title: Singer, Superstar, Producer.

Description :

The Scarborough native, Abel Tesfaye (born 19 February 1990) is well known for his early work on "House of Balloons". He has gained a lot of traction for his work and as a Canadian artist, fans wanted him to have a business relationship with another prominent Canadian rapper in the game: Drake. In fact, Drake recruited Abel to be under OVO, his company, but he declined. That decision created tension between these two artists and helped Abel take off his career. By showing support for Kendrick Lamar, The Weeknd is making a public stance that Kendrick is worthy of his friendship and respect, unlike Drake, and his objective is to aid Kendrick's needs as his right-hand man.



Rick Ross

Title: Rapper.

Description :

The Mississippi native , William Leonard Robert II (born January 28 1976) is a rapper and founder of the record label Maybach Music Group. With his label , he is able to sign artists such as Pill, Meek Mill, & Wale. Rick Ross dropped a diss track on Drake and accused him of plastic surgery. Drake did not take this lightly because he felt an attack on his masculinity. This rapper's purpose is to utilize his fame and his record label in order to protect kendricks spot in the industry.



CHARACTER LIST

Team Kendrick

Future

Title: rapper

Description :

The Atlanta native rapper, Nayvadius DeMun Wilburn, (born November 20, 1983), better known by his stage name Future, charted on the billboard top 100 for his debut album Pluto. He has influenced the Hip Hop scene with his strong usage of auto tunes and trap beats. He has collaborated with both Kendrick and Drake. When it comes to the feud, his track *Like That* featuring Metro Boomin and Kendrick Lamar was the one to start it all. As one of the initiators of this feud, he is interested in creating controversy to help support his friend, Lamar.



Gabriel Chavez (fictional)

Title: fandom, Kendrick's loyal fan

Description :

Gabriel Chavez is a Filipino immigrant who is a die-hard fan of Kendrick. His admiration for the artist began when he immigrated to the United States of America. He barely knew how to speak English and understand American culture so his friend introduced him to Kendrick Lamar in high school. Ever since then, he has been hooked on Lamar's music. Mr. Lamar has indirectly saved his life and, in return, he has made it his personal mission to support his idol. He runs a popular fan page, "Kdotupdates", on social media, where he has amassed an impressive following. His followers consist of immigrant Kendrick fans, like himself. Gabriel's objective is to use his platform on social media to ensure that Kendrick's performance goes smoothly.



CHARACTER LIST

Neutral characters

Millie Bobby Brown

Title : Actress, Producer

Description :

The English native, Millie Bobby Brown, (born February 19 2004) is a child actor who was predominantly known in her role as 11 in the Netflix hit tv series , *Strangers Things*. As a child actor, this role opened multiple opportunities for her as well as gained her attention from artists in the industry, notably Drake. At the young age of 13, she had a friendship with Graham; however, there is speculation of grooming involved. Only the young actress can verify that. Despite sharing a friendship with Drake, she does not feel any obligation of loyalty to the latter, making her role in this feud complex.

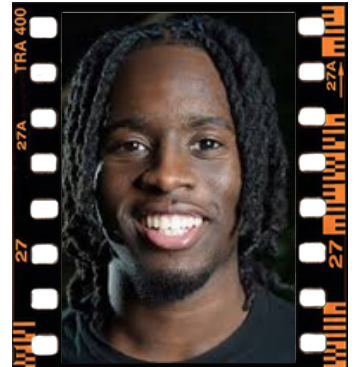


Kai Cenat

Title: Streamer, Content Creator

Description :

The Bronx native, Kai Cenat, (born December 16 2001) has been the most subscribed twitch streamer since early 2023. He is known for hosting wild challenges with celebrity guest appearances such as Nicky Minaj, 21 Savage, Kevin Hart and more. Whether Cenat chooses to align himself with one of the two artists, or neither, is uncertain, but his ultimate loyalty is to his career as a streamer. Afterall, it is hard to remain relevant for long in the fast-paced world of social media...



J. Cole

Title: Rapper.

Description :

The North Carolina native, Jermaine Lamarr Cole (born January 28, 1985), better known by his stage name J. Cole, is an American hip-hop recording artist and record producer. He is well known for his hard-hitting and meaningful lyrics and for being a humble artist. He was a part of "the big 3" until he was dissed by Kendrick and he retaliated. He soon realizes he was causing more harm than good, so he apologized. J Cole's platform is about preaching to be humble and he will do as such. Despite being closely aligned with both artists, since the release of *First Person Shooter*, and Kendrick's subsequent dissés on him, Cole has been more associated with Drake and has joined his camp. However, his conspicuous silence on the feud since his apology makes his role more ambiguous.



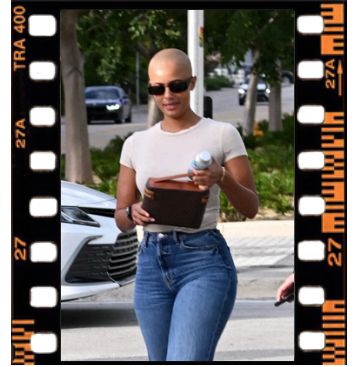
Neutral characters

Jada West (fictional)

Title: Representative of the Tupac Estate

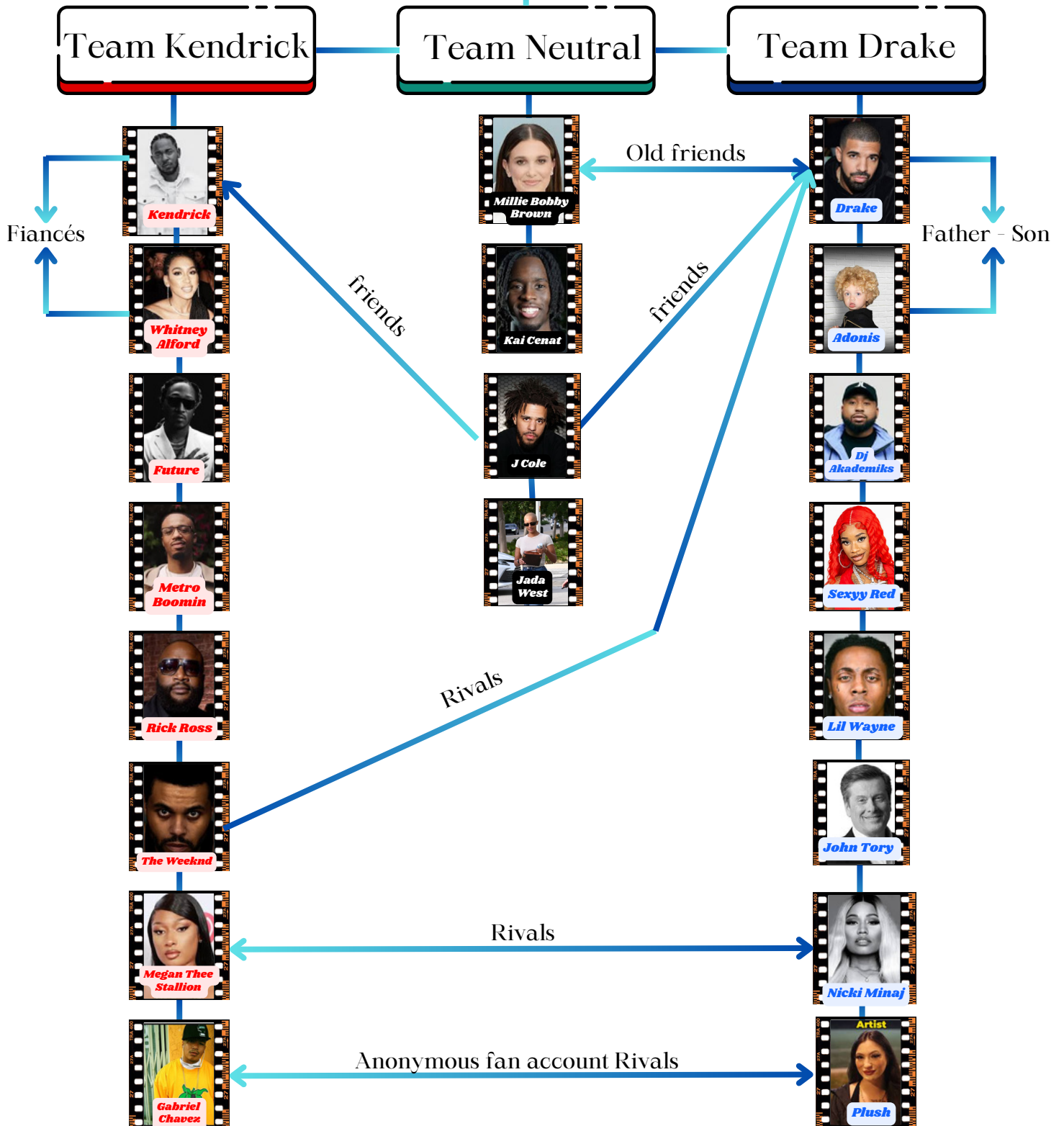
Description :

The Tupac Estate represents all the assets of the late rapper Tupac Shakur, including his discography. Tupac contributed a lot to modern hip hop from the influence of his work on spreading awareness about gang and sexual violence in the 90s. His voice was used by Drake in the diss track Taylor Made Freestyle without consent from his estate. She is present at the event to defend the late artist's work and utilize his assets in order to ensure that his name is not used as a cash grab by Drake again. In addition, she is there to ensure that both parties don't tarnish his name.



CHARACTER DIAGRAM

The Kendrick vs. Drake Beef,



CONCLUSION

As a delegate, this background guide's main objective is to give a crash course on the topic at hand in order for the delegates to build an interesting character arc for a successful experience. This guide is a great foundation for your research but it should not hinder you from going further. Since it is still a relevant topic in the media, we highly suggest for delegates to consult our sources and lookup videos online to further your enrichment of the debate. It's time to put all your knowledge into practice in a professional manner.

Finally, delegates must keep in mind that they are portraying a character. Hence, the delegate's main objective must be to develop a crisis arc that will advance the goals of their character, while also being conscious of equity. In light of this, go all out!

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