Cuban hip hop has gone through different stages since it first appeared after the Soviet Union's demise. It has, on different occasions, been dismissed, promoted and distrusted by official government institutions while, at the same time, its sometimes strong lyrical content has appealed to different interest groups, from youth in Cuba eager to discuss their generation's experiences to groups outside of Cuba eager to both defend and critique the current government in Cuba. This study, which focuses on music by Los Aldeanos, discusses Cuban hip hop's journalistic qualities and its pedagogical value.