Real HEROES

ENGLISH SERIES

maya EDUCACIÓN

LITE EDITION

TEACHER´S BOOK

maya ELT

Contents

Introduction

Real Heroes is a six-level English language series designed for middle and high school students in both public and private institutions. Aligned with international standards, the program develops communicative competence, learner autonomy, and critical thinking through purposeful language use.

The series integrates real-world topics, core values, and cross-curricular content, enabling students to relate English to their personal experiences and to other academic disciplines.

This Methodological Guide supports teachers, academic coordinators, and institutions in the effective implementation of the *Real Heroes* program by providing clear pedagogical direction, methodological guidance, and practical classroom strategies. Its purpose is to promote effective teaching practices that foster meaningful language learning, sustained engagement, and the development of higher-order thinking skills.

Recognizing English as a global means of communication, *Real Heroes* addresses the realities of Latin American classrooms, where instructional time may be limited and proficiency levels often vary. The guide promotes instructional coherence while allowing sufficient flexibility for teachers to deliver communicative, engaging, and contextually relevant instruction.

The *Real Heroes* series aims to:
- Develop students' ability to understand and use English in meaningful, functional contexts.
- Strengthen oral and written communication skills progressively.
- Build confidence and motivation in language use.
- Foster collaboration, reflection, and critical thinking through projects and communicative tasks.
- Integrate values and social awareness into the language learning process.

FEATURES OF THE SERIES

Real Heroes is designed specifically for adolescent learners and focuses on strengthening communicative ability through meaningful and contextualized language use.

The program is grounded in the principle that effective communication takes precedence over grammatical perfection. Students are encouraged to express ideas even when accuracy is still developing, viewing errors as a natural part of learning. *Grammar* is presented as a tool that supports communication rather than as an end in itself.

Active participation is promoted through communicative tasks, collaborative projects, and problem-solving activities. Language learning is consistently linked to real-world topics, academic content, and situations relevant to adolescents, increasing both motivation and engagement.

Real Life Sections
• Authentic conversations: shopping, asking for help, making plans, expressing opinions, resolving everyday situations.

Integrated CLIL-Inpired Focus
• Cross-curricular sections that connect language use with science, geography, art, and citizenship.

Critical Thinking
• Projects, debates, analysis, and problem-solving that develop research, argumentation, and effective communication skills.

Valores
• Recognition of real cases of people who have become everyday heroes, related to:
  - Leadership
  - Science and innovation
  - Sports
  - Art
  - Community service

Real Heroes follows a coherent and pedagogically sound structure that supports the systematic development of communicative competence from beginner to intermediate levels.

The series begins with the *Starter Book*, conceived as a bridging and leveling component that addresses the diverse linguistic profiles typically found in the first year of middle school. It opens with an introduction section designed as a diagnostic tool to help teachers identify students' prior knowledge, strengths, and learning needs. While aligned with A1 CEFR descriptors, the Starter Book prioritizes essential communicative functions, high-frequency vocabulary, and basic interactions rather than isolated grammar instruction. Its purpose is to build learner confidence, consolidate foundational language, and prepare students for progression into Books 1–5.

Following the diagnostic section, the Starter Book includes nine units in the Full Version and six units in the Lite Version. Each unit integrates *vocabulary, reading and listening, grammar, and speaking and writing*, providing a balanced foundation for early language development.

Each subsequent Student's Book is organized into three modules. In the Full Version, every module contains three units and one *CLIL* section, while in the Lite Version each module includes two units, with a single *CLIL* section presented at the end of the book.

Every unit follows a consistent structure that integrates *vocabulary, reading, grammar, Real Life, listening and speaking, and a writing project*. Language is presented through meaningful contexts connected to adolescents' lives, global issues, and academic themes, ensuring both relevance and engagement.

Overall, *Real Heroes* offers a structured yet flexible framework that supports linguistic growth, promotes learner autonomy, and positions English as a meaningful tool for communication across disciplines.

FULL AND LITE VERSIONS

Real Heroes is available in two complementary formats designed to accommodate diverse institutional needs and instructional time.

- **Full Version:** 9 units organized into three modules (three units per module), 3–8 projects, and one CLIL section per module.
- **Lite Version:** 6 core units organized into three modules (two units per module), 1–4 projects, and a single CLIL section presented at the end of the book.

Both versions follow the same communicative methodology, unit structure, and pedagogical principles, ensuring consistency in teaching and learning. The Lite Version provides a more streamlined pathway while preserving the rigor, content quality, and learning objectives of the Full Version.

CEFR Progression
- **Full Version:** Starter (A1), Book 1 (A1), Book 2 (A1+), Book 3 (A2), Book 4 (B1), Book 5 (B1+).
- **Lite Version:** Starter (A1), Book 1 (A1), Book 2 (A1), Book 3 (A1+), Book 4 (A1+), Book 5 (A2).

Across both formats, the internal organization of the books remains consistent, facilitating

implementation, supporting instructional coherence, and ensuring a gradual increase in linguistic, cognitive, and academic demands.

Teacher's Resources

Real Heroes provides a comprehensive suite of teaching resources designed to support effective instruction and enhance the learning experience.

Teacher's Guide with Methodological Support

Provides clear pedagogical guidance on the approaches and methods underpinning the program. It outlines the teaching philosophy, methodological framework, and practical classroom strategies that support effective implementation. The guide functions as both a reference and an orientation tool, allowing teachers to adapt instruction to their contexts while maintaining methodological coherence.

Digital Student's Book and Workbook

Mirror the structure of the printed materials to ensure consistency and ease of use. Built-in tools such as highlighting and note-taking support daily instruction in both face-to-face and remote settings. All audio and video resources are directly linked to their corresponding pages and activities for seamless access.

Audio and Video Resources

Fully embedded within the digital materials and connected to each unit and activity, these resources include songs, dialogues, chants, listening tasks, and videos. Their integration supports lesson flow, strengthens comprehension, and eliminates the need for external sources.

Exams and Evaluation Tools

Promote continuous assessment through activities integrated across the Student's Book and Workbook. Both formative and summative evaluations support systematic monitoring of language development and communicative performance.

Digital Platform

A centralized environment that provides access to the Digital Student's Book, Teacher's Guide, assessments, and interactive practice. The platform enables teachers to assign tasks, monitor progress, track performance, and provide timely feedback. It also includes self-graded activities that reinforce learning and foster student autonomy.

Extra Reading and Critical Thinking Activities

Available on the digital platform, these materials are designed to strengthen reading comprehension and promote critical thinking. The resource is intentionally flexible, allowing teachers to select texts according to students' proficiency levels and instructional goals, thereby supporting differentiated learning.

METHODOLOGICAL GUIDANCE FOR EFFECTIVE TEACHING

Real Heroes is grounded in contemporary principles of second language acquisition and communicative language teaching. The program adopts a student-centered approach in which learners actively construct knowledge through meaningful interaction, purposeful language use, and engagement with real-world topics.

This framework recognizes that adolescents acquire a second language more effectively when exposed to comprehensible input, provided with opportunities for interaction, and encouraged to express meaning from the earliest stages. Instruction therefore prioritizes communication, while accuracy develops progressively as learners gain confidence and experience.

Teachers are encouraged to foster a supportive, low-anxiety environment where students feel comfortable experimenting with language, taking risks, and learning from errors. Feedback is positioned as a tool for growth that promotes reflection and continuous improvement.

The methodological guidance in this section serves as a reference for coherent and flexible lesson planning, ensuring alignment among learning objectives, instructional practices, and assessment.

The *Real Heroes* program implements a communicative approach through complementary methodologies, including Communicative Language Teaching (CLT), Task-Based Learning, Project-Based Learning, Content and Language Integrated Learning (CLIL), and principles of the Natural Approach. This integrated perspective supports diverse learning styles, promotes meaningful communication, and facilitates the gradual development of communicative competence.

COMMUNICATIVE APPROACH AND SKILLS DEVELOPMENT

Approaches and methods to be used

Real Heroes is grounded in a communicative, learner-centered approach that emphasizes meaningful interaction and purposeful language use. Students are encouraged to use English to exchange information, express ideas, and participate in authentic situations rather than to manipulate language forms in isolation.

The program also incorporates principles of the Natural Approach, which emphasize the importance of meaningful exposure to comprehensible input, especially at lower levels. This supports students' gradual transition from comprehension to production.

Listening, speaking, reading, and writing are developed in an integrated and progressive manner throughout the series.

Listening

Listening plays a central role in language development in *Real Heroes*. Listening activities include dialogues, interviews, short talks, and videos that model authentic language use and pronunciation.

Teachers are encouraged to prepare students before listening by activating prior knowledge, introducing key vocabulary, and encouraging predictions. During listening, students focus on general meaning first and then on specific information. Post-listening activities promote discussion and application of new language.

Listening tasks also address suprasegmental features such as stress and intonation, supporting both comprehension and pronunciation development.

Speaking

Speaking is considered a core skill throughout the **Real Heroes** series. Students are encouraged to communicate from the earliest units through guided interaction, repetition, and simple exchanges.
As students progress, speaking tasks become more open-ended and require greater independence. Activities include role-plays, pair and group discussions, interviews, problem-solving tasks, and short presentations.
The emphasis is on expressing meaning and achieving communicative goals. Accuracy is developed gradually through feedback, modeling, and reflection.

Reading

Reading texts in **Real Heroes** serve multiple purposes: introducing new language, providing information, stimulating discussion, and serving as models for writing.
Texts include informational articles, narratives, profiles of real heroes, and opinion texts. As students advance, texts become longer and more complex.
Teachers are encouraged to use pre-reading, while-reading, and post-reading strategies to support comprehension and critical thinking.

Writing

Writing in **Real Heroes** is introduced gradually and is used to consolidate language meaningfully. Students move from guided sentence-level writing to short paragraphs, opinion texts, and simple reports.
The writing process in **Real Heroes** includes three main stages:

- **Pre-writing:** Students prepare their ideas using strategies such as brainstorming, word maps, visuals, and guided outlines. This stage helps them activate prior knowledge and reduce anxiety when writing
- **Writing**: Students produce simple texts with teacher support, identifying basic elements such as the main idea and supporting details. Writing tasks are short, structured, and age-appropriate, prioritizing clarity of meaning over grammatical perfection
- **Rewriting and reflection**: Students review their work with guidance from the teacher. Feedback focuses on improving communication and understanding rather than correcting every error. Mistakes are treated as a natural part of the learning process.
Throughout the program, writing is closely connected to speaking, reading, and listening activities, reinforcing language use in an integrated and functional way.

TECHNIQUES AND METHODOLOGICAL STRATEGIES

In the **Real Heroes** series, teaching practices draw on established methodologies, instructional strategies, and classroom techniques that support effective language acquisition at the middle and high school levels.

Technique: refer to specific, observable classroom procedures used to achieve an immediate learning objective within a lesson.

Methodological strategies: refer to broader organizational approaches that guide how learners engage with, process, and use language over time.

Together, these elements provide a flexible and coherent framework that helps teachers address diverse learning styles, promote meaningful communication, and support the gradual development of communicative competence.

CORE TEACHING AND LEARNING METHODOLOGIES

The *Real Heroes* program integrates complementary methodologies that promote meaningful communication, learner engagement, and the progressive development of communicative competence.

1. Natural Approach

The *Natural Approach* emphasizes comprehension and meaningful exposure to the target language before expecting spoken production. Its objective is to create a low-anxiety environment in which students acquire language in a manner similar to first language development.

Roles
- **Learners:** Focus initially on listening and understanding, responding through actions, gestures, or brief verbal expressions as confidence grows.
- **The teacher:** Provides rich, comprehensible input using visuals, gestures, repetition, and contextual support without requiring immediate oral production.

Students encounter new vocabulary and structures through songs, stories, visuals, and guided listening activities. Comprehension is prioritized, allowing oral production to emerge gradually as learners gain confidence.

2. Communicative Language Teaching (CLT)

Communicative Language Teaching (CLT) prioritizes language use for meaningful communication. Its central goal is to develop communicative competence through authentic interaction rather than an exclusive focus on grammatical accuracy.

Roles
- **Learners:** Actively express ideas, exchange information, and interact in meaningful contexts.
- **The teacher:** fFacilitates communication by designing interactive tasks, modeling language, and creating opportunities for real-life use.

CLT is reflected in dialogues, role-plays, pair and group work, and interactive tasks that encourage functional language use. Accuracy develops progressively through practice, feedback, and reflection.

3. Task-Based Learning (TBL)

Task-Based Learning (TBL)organizes instruction around meaningful tasks that require language use for a clear communicative purpose. It promotes functional communication through interaction and problem-solving.

Roles
- **Learners:** Use English individually or collaboratively to complete tasks, focusing primarily on meaning.

- **The teacher** Acts as a facilitator by designing tasks, providing linguistic support, and offering feedback during and after completion

TBL is implemented through activities aligned with unit themes, including role-plays, information-gap tasks, guided dialogues, and problem-solving activities. Grammar and vocabulary function as tools that support successful task completion while integrating the four language skills.

4. Project-Based Work

Project-Based Work integrates language skills through extended tasks that culminate in a final product or presentation. It promotes collaboration, creativity, and learner autonomy while encouraging sustained language use.

Roles
- **Learners:** Plan, develop, and present projects collaboratively, using English to exchange ideas and communicate results
- **The teacher:** Provides structure, guidance, and linguistic support while encouraging independence.

Projects are connected to unit themes and real-life contexts and may include posters, short presentations, brief reports, or creative productions. They consolidate target language and foster authentic communication.

5. CLIL (Content and Language Integrated Learning)

CLIL integrates English with age-appropriate content from other subject areas, reinforcing language acquisition while supporting conceptual understanding through contextualized instruction.

Roles
- **Learners:** Use English as a vehicle to explore familiar content, linking language to prior knowledge.
- **The teacher:** Selects and adapts content, ensuring accessibility and providing scaffolding to support comprehension and participation.

CLIL is implemented through cross-curricular sections connected to subjects such as Physical Education, Science, Art, and environmental awareness. These experiences expand language use while strengthening critical thinking and interdisciplinary connections.

TEACHING TECHNIQUES

To support the methodologies described above, **Real Heroes** incorporates a wide range of instructional techniques that provide teachers with practical tools to facilitate interaction, reinforce learning, and address specific lesson objectives.
Common techniques used throughout the series include:
- Brainstorming
- Dialogues and dialogue memorization
- Role-playing
- Chain drills
- Question-and-answer activities

- Dictation
- Translation of short passages
- Language games (e.g., Simon Says, Bingo, Memory, I Spy)
- Picture dictation
- Mime and guess
- Reading aloud
- Fill-in-the-blank activities
- Scrambled sentences
- Interviews
- Guided discussions
- Repetition and choral practice
- Word order activities
- Show and tell
- Commands
- Note-taking

These techniques are intended to be applied flexibly and combined as needed, allowing teachers to respond to lesson objectives, learner profiles, and the methodological focus of each unit while maintaining an interactive and communicative classroom environment.

TEACHING SUGGESTIONS

READINGS
Readings are used to expand vocabulary, to increase content knowledge and to improve critical thinking skills. Linguists recommend the usage of the Read Along method to introduce oral reading, as follows:

Write the target word or phrase on the board and sweep your hand under it as you read it aloud. Ask first the class, then a smaller group, and finally an individual to read the word or phrase with you as you sweep your hand under it and read it aloud. Finally, you can sweep your hand under the word or phrase for students to read on their own

Reading procedure
Pre-reading. Before reading a text ask the children to look at the title and be sure they understand any new grammatical structures that appear in the text. Next, focus attention on the pictures. Encourage children to say whatever they can about the drawings and to speculate on what the story is about. Remember that reading comprehension depends upon the reader applying what he or she already knows to the new information or content.
Reading. Read the story aloud as the students follow along silently. Reread any passages your class might find difficult. Then, let the students reread the story silently.
After children have read silently, ask comprehension questions to set a purpose for reading. Start with easy Yes/No questions. If students have difficulty, you may need to reread the story one more time. Only when you are sure that everyone understands the basic information you should go on to ask information questions (who, what, where, when). You also may use true/false sentences about the text.
Post-reading. Ask students to answer questions about the text. Let them to use diagrams, charts, drawings, etc. Have them summarize the text in their own words and illustrate their favorite part of the story.

DIALOGS
To teach a dialogue begin by saying each line of it aloud and motioning for the class to repeat it after you. Concentrate on teaching a part of the dialogue, then go on to another part of it. Later put all the parts together. Next, divide the class into groups and have each group repeat one character's dialogue after you.

Finally, ask volunteers to say the dialogue for the class. Encourage the students' creativity. Help them use the memorized dialogue as a starting point for spontaneous conversation.

To read dialogues use the read and look up technique. This encourages students to look at each other as they speak, rather than merely reading from the book.

In this technique, **student 1** silently reads a sentence or phrase. He or she then looks up to meet **student 2** eyes and says the sentence or phrase aloud. The students continue to take turns until they finish the dialogue. Always try to dramatize a dialogue.

Audio. When you work with audios you always have to prepare previously the topic you want to teach. In that way the recorded material (dialogues, readings, songs) will be helpful and you will not waste the time in class searching for it.

Sometimes it is better that you read the text aloud two or three times before children listen the audio. Play the dialogue, reading or song several times until students can join in easily. Play the same track on different days so that children can enjoy the material again.

Video. Video is an extremely effective medium to exposing children to a new language. It provides children with simultaneous aural and visual stimuli, and transports them into the powerful world of imagination that they may forget they are listening to English.

Strategies to apply when using video:

- Silent viewing
- Create a dialogue
- Listen and compare
- Listen and repeat
- Predict what children will see
- Role play
- Write a different dialogue
- Predict the next scene
- Write a summary

- Ordering scenes
- Complete the conversation
- Say it in another way
- Put the conversation in order
- True or false
- Write descriptions
- Draw a scene
- Give opinion

When you use a video or a movie, it is advisable to watch only one section of the video at a time to avoid overloading the children with the new language. We suggest to follow this procedure:

- Previewing activities such as: recognition, identification and prediction. These activities prepare the children for what they are about to see and hear.
- While viewing activities; help to focus the children's attention while they watch the video. They might be asked to look out for something specific, to call out or repeat at certain moment.
- Post viewing activities; consolidate the language and topics you want to teach. Children might make or draw something from the video, do a role-play or do a game.

PRONUNCIATION TIPS

EXPRESSION JARGON WORD LEXICON DOUBLESPEAK TALK ACCENT DIALECT ARTICULATION VOCALIZATION TERMINOLOGY TONGUE SOUND SPEECH STYLE WORD ARTICULAT EXPRESSION CONVERSATION

DICTION SLANG UTTERANCE PALAVER INTERCHANGE COMMUNICATION TERMINOLOGY TONGUE CONVERSATION EXPRESSION PHRASEOLOGY SPEECH WORD VOCALIZATION CANT INTERCHANGE VERBALIZATION PALAVER PHRASEOLOGY UTTERANCE DICTION TALK VOICE PARLANCE

EXPRESSION ACCENT DICTION SPEECH WORD SOUND ARTICULATION LEXICON VOCALIZATION

Pronunciation

It is the way a certain sound or sounds are consciousness produced and integrated into phonemes, syllables, words and sentences to get spontaneous communication in a human group.

It is very important that children learn to produce a sound as soon as possible to avoid them from negative transfer (interference of the native language) in the production of new sounds. Remember that pronunciation skills (stress, rhythm, intonation) are acquired through practice over a long period of time.

Vowel sounds

When you pronounce a vowel there is no interruption from the flow of air. The resulting sound is the vibration of the vocal cords. English has 11 vowel sounds:

/ **iy** /	= (strong)	sounds like a long /i/ in Spanish
/ **ɪ** /	= (weak)	sounds like /e/ in Spanish
/ **e y** /	=	sounds like /ey/ (diphthong)
/ **ɛ** /	=	sounds like /e/ in Spanish
/ **æ** /	=	sounds like /æ/ in Spanish
/ **ə** /	=	sounds like a mid /a/ in Spanish
/ **a** /	=	sounds like /a/ in Spanish
/ **uw** /	=	sounds like a long /u/ in Spanish
/ **ʊ** /	=	sounds like normal /u/ in Spanish
/ **ow** /	=	sounds like /ou/ (diphthong)
/ **ɔ** /	=	sounds like an open /o/ in Spanish

Pronunciation

Es la forma o manera en la que uno o varios sonidos son inconscientemente producidos e integrados a fonemas, sílabas, palabras y oraciones para lograr una comunicación espontánea en un grupo humano.

Es muy importante que los niños aprendan a producir un sonido tan pronto como sea posible para alejarlos de una transferencia negativa la interferencia del idioma nativo) en la producción de los nuevos sonidos. Recuerde que las destrezas de la pronunciación (el acento, el ritmo y la entonación) son adquiridos a través de la práctica en un largo periodo de tiempo.

Sonidos vocálicos

Cuando Ud. pronuncia un sonido vocálico, no hay interrupción en el flujo de aire. El sonido resultante es la vibración de las cuerdas vocales. El Inglés tiene 11 sonidos vocálicos:

/ **iy** /	= (fuerte)	suena como una larga /i/ en Español
/ **ɪ** /	= (débil)	suena como una /e/ en Español
/ **e y** /	=	suena como /ey/ (diptongo)
/ **ɛ** /	=	suena como /e/ en Español
/ **æ** /	=	suena como /æ/ en Español
/ **ə** /	=	suena como una media /a/ en Español
/ **a** /	=	suena como /a/ en Español
/ **uw** /	=	suena como una larga /u/ en Español
/ **ʊ** /	=	suena como una normal /u/ en Español
/ **ow** /	=	suena como /ou/ (diptongo)
/ **ɔ** /	=	suena como una /o/ abierta en Español

Examples:

/ **iy** /	/ **ɪ** /
eat	it
these	this
feet	fit
peak	pick

/ **ey** /	/ **ɛ** /
wait	wet
chase	chess
bait	bet
bale	bell

/ **æ** /	/ **a** /
battle	bottle
hat	hot
jab	job
Jackie	jockey

/ **ə** /	/ **ʊ** /	/ **uw** /
us	who	foot
cup	food	boot
luck	good	luke
puppy	look	

/ **ɔ** /	/ **ow** /
call	coal
cost	coast
law	row
walk	low

The diagram below shows the organs of speech:

A = The upper lip
B = The upper teeth
C = The aiveolar ridge
D = The back edge
    of the alveolar ridge
E = The hard palate
F = The soft palate

a = The lower lip
b = The lower teeth
c = The tip of the tongue
d = The front of the tongue
e = The middle of the tongue
f = The back of the tongue

Nasal pasaje

Velum

oral pasaje

Uvula

Pharynx

tongue

Voice box
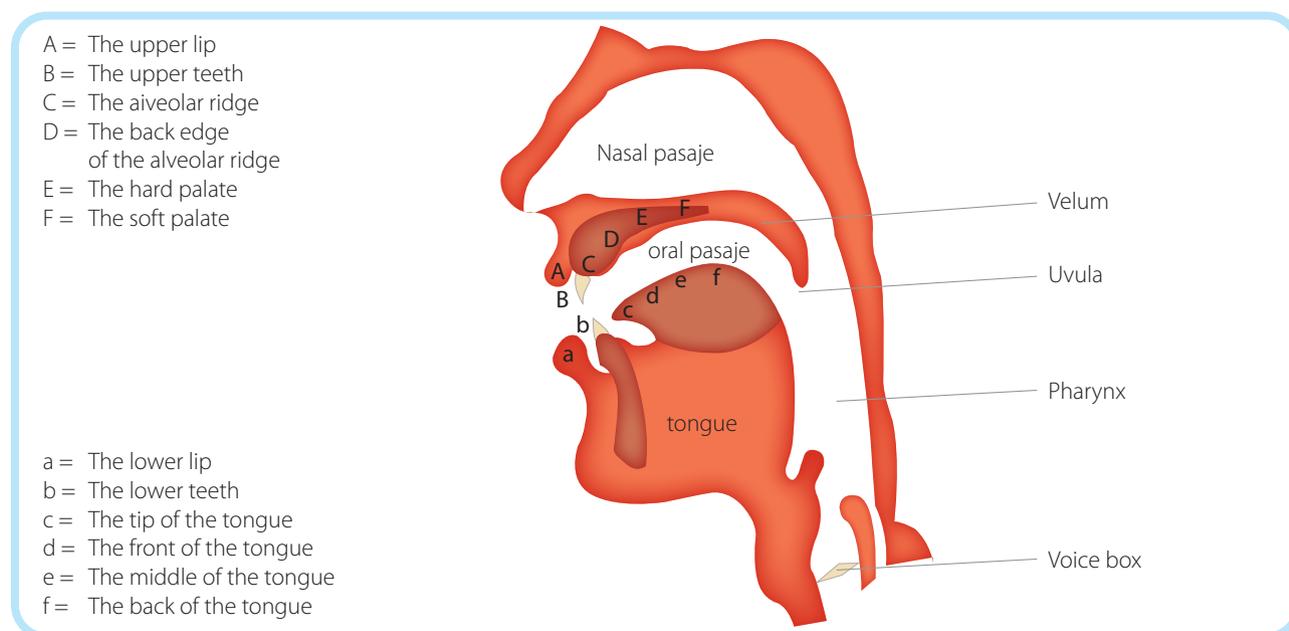
Consonant sounds

In almost all the consonants the air stream from lungs is stopped by the organs of speech located in mouth and nose.

voiceless = without vibration of vocal cords
voiced   = with vibration of vocal cords

voiceless:
/ p, t, k, f, s, ∫, ʧ, ө, h /

voiced:
/ b, d, g, v, z, ʒ, ʤ, đ, m, n, ŋ, l, r, w, y /

The following drawings show the different tongue positions and the points of articulation used in the production of the consonant sounds.

Sonidos consonánticos

En casi todas las consonantes la corriente de aire que llega de los pulmones es detenida por los órganos del habla localizados en la nariz y boca.

sordas = sin vibración de las cuerdas vocales
sonoras = con vibración de las cuerdas vocales

sordas:
/ p, t, k, f, s, ∫, ʧ, ө, h /

sonoras:
/ b, d, g, v, z, ʒ, ʤ, đ, m, n, ŋ, l, r, w, y /

Los siguientes dibujos muestran las diferentes posiciones de la lengua y los puntos de articulación usados en la producción de los sonidos consonánticos.

1.

Lip position for / p /
Posición labial para

| Pie | happy | map |
| Pool | supper | sip |

2.
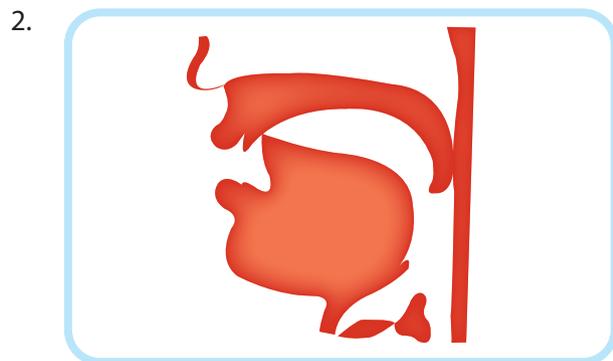
Tongue position for / t /
Posición de la lengua para

| top | city | pet |
| tip | later | cat |

3.
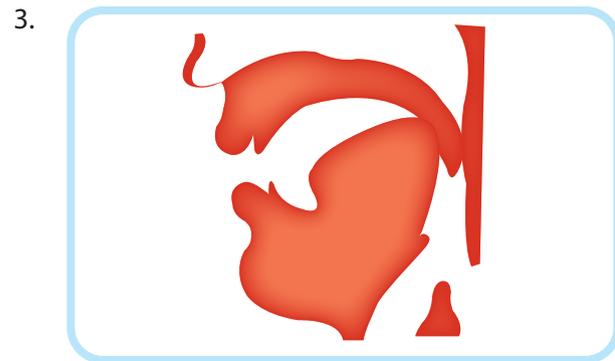
Tongue position for / k /
Posición de la lengua para

| coat | cooker | talk |
| cook | nickel | pick |

4.
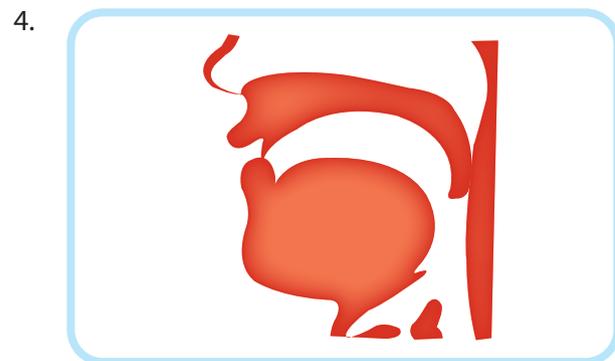
Tongue position for / f / and / v /
Posición de la lengua para

| Fat | coffee | if |
| Face | safer | knife |

| Vine | heavy | have |
| Vest | novel | give |

5.
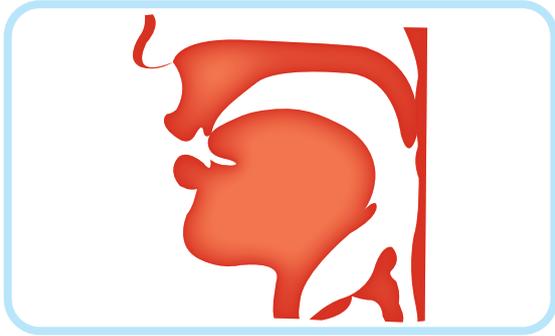
Tongue position for / ө / and / đ /
Posición de la lengua para

thing	author	path
thick	nothing	mouth
there	other	bathe
this	brother	teethe

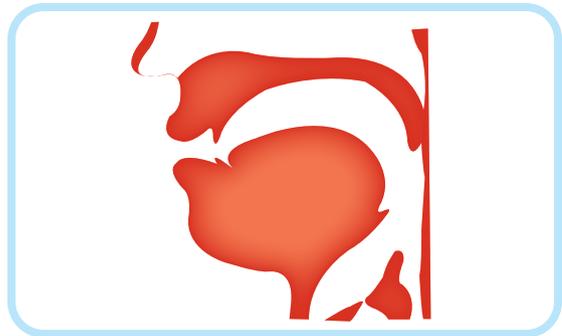**6.**

Tongue position for / s / and / z /
Posición de la lengua para

Say	castle	ace
Sad	Alice	kiss
Zero	crazy	as
Zoo	roses	his

7.

Lip and Tongue position for / ʃ / and / ʒ /
Posición de los labios y lengua para

She	ocean	dish
Shape	nation	fish
------	Asia	beige
------	measure	garage

8.
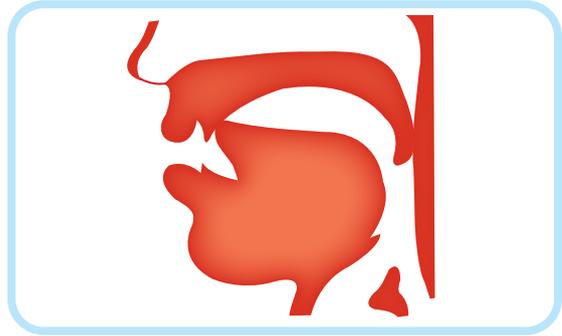
Tongue position for / ʧ /
Posición de la lengua para

| Cheap | pitcher | clutch |
| Chick | kitchen | church |

9.

Tongue position for / h /
Posición de la lengua para

Hat
Heat

10.

Tongue position for / b /
Posición de la lengua para

| Boat | above | pub |
| Boss | rabbit | crab |

11.

Tongue position for / **d** /
Posición de la lengua para

Date	model	sad
Desk	needle	made

12.

Tongue position for / **g** /
Posición de la lengua para

Got	wagon	rug
Gun	eggplant	egg

13.

Lip position for / **m** /
Posición de la lengua para

My	limit	aim
Model	summer	them

14.
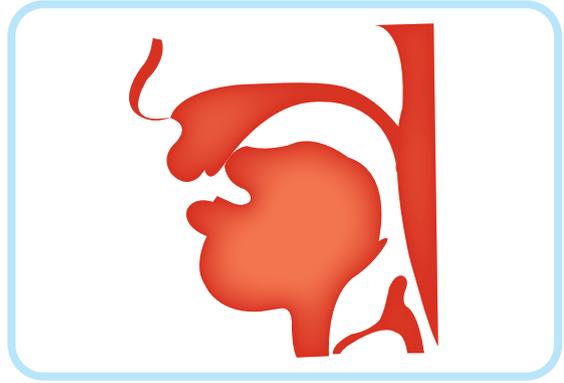
Tongue position for / **l** /
Posición de la lengua para

Loss	yellow	mall
Late	pillow	tall

15.
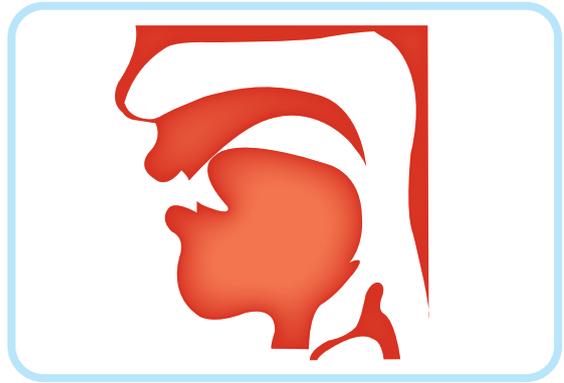
Tongue position for / **n** /
Posición de la lengua para

Name	any	ten
Nut	funnel	hen

16.
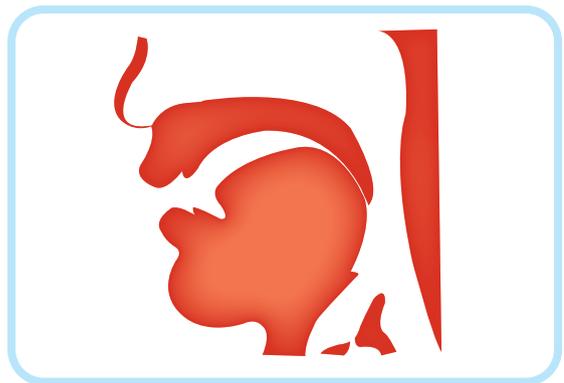
Tongue position for / **ŋ** /
Posición de la lengua para

------	singer	sing
------	English	king

17.

Continued with tongue turned up and back, voiced, lips rounded.
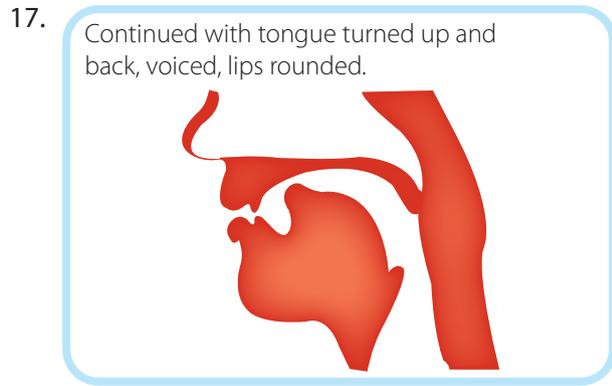
Tongue position for / **r** /
Posición de la lengua para

| Rest | carry | air |
| Rock | borrow | tar |

18.

Tongue position for / **y** /
Posición de la lengua para

Yes
you

Special cases

1. / **t** / / **d** / between vowels can be pronounced as [**r**]

Examples:
pretty   / ʼp r iy r ɪ /
total   / ʼt ow r əl /

2. Plurals forms
• After voiceless sounds:
/ **p**, **t**, **k**, **ʧ**, **f**, **ɵ**, **h**, / + /s/

Examples:
books   / ʼb ʊk s /
maps   / ʼm æ p s /
carrots   / ʼ k æ rət s /

19.
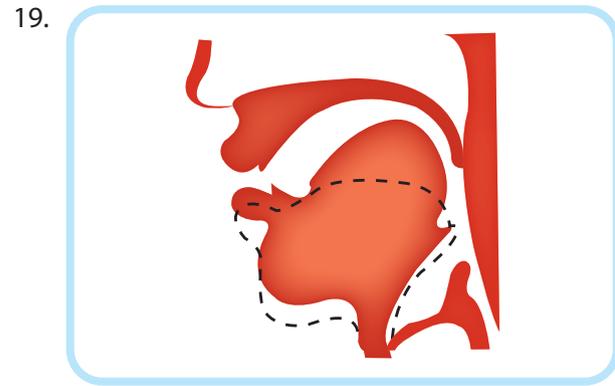
Tongue position for / **w** /
Posición de la lengua para

| Way | away | window |
| We | | cow |

20.
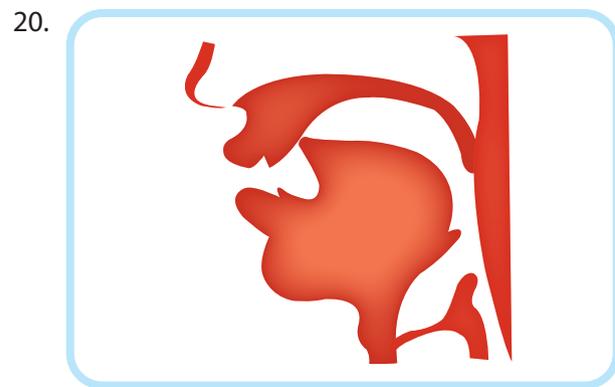
Tongue position for / **ʤ** /
Posición de la lengua para

| Jeep | wages | page |
| Gentle | fragile | range |

Casos especiales

1. / **t** / / **d** / (Entre vocales puede ser pronunciada como [**r**])
Ejemplos:
pretty   / ʼp r iy r ɪ /
total   / ʼt ow r əl /

2. Formas plurales
• Después de sonidos sordos:
/ **p**, **t**, **k**, **ʧ**, **f**, **ɵ**, **h**, / + /s/

Ejemplos:
books   / ʼb ʊk s /
maps   / ʼm æ p s /
carrots   / ʼ k æ rət s /

- After voiced sounds:
  / b, d, g, v, z, ʒ, ʤ, đ, m, n, ŋ, l, r, w, y / + /z/

  Examples:
  dog   / ˈd ɔg z /
  doctor   / ˈd a k t ər z /
  boy   / ˈ b oy z /

- After sibilant sounds
  / s, z, ʧ, ʃ, ʤ / + / ɪz /

  Examples:
  dish   / ˈ d ɪʃɪz /
  sentence   / ˈs ɛn t ən s ɪz /
  church   / ˈʧər ʧɪz /

Note: All these rules are applied to the pronunciation of DO verbs, in third person singular (S. Present Tense).

  Examples:
  opens   / ˈow p ən z /
  drives   / ˈdr ay v z /
  walks   / ˈw ɔk s /

And, to the possessive form: 's

  Mary's   / ˈm ɛr ɪz /
  teacher's   / ˈt iy ʧər z /

Past tense of "do" verbs

- After voiced sounds:
  / b, d, g, v, z, ʒ, ʤ, đ, m, n, ŋ, l, r, w, y / + /d/
  Examples:
  lived   / ˈl ɪv d /
  played   / ˈp l e y d /

- After voiceless sounds:
  / p, t, k, f, s, ʃ, ʧ, θ, h / + /t/

  Examples:
  worked   / ˈw ər k t /
  missed   / ˈm ɪs t /

- After a / t / or / d / sound + / ɪd /

  Examples:
  repeated   / r ɪˈp iy t ɪd /
  needed   / ˈn iy d ɪd /
  wanted   / ˈw a n t ɪd /

- Después de sonidos sonoros:
  / b, d, g, v, z, ʒ, ʤ, đ, m, n, ŋ, l, r, w, y / + /z/

  Ejemplos:
  dog   / ˈd ɔg z /
  doctor   / ˈd a k t ər z /
  boy   / ˈ b oy z /

- Después de sonidos sibilantes
  / s, z, ʧ, ʃ, ʤ / + / ɪz /

  Ejemplos:
  dish   / ˈ d ɪʃɪz /
  sentence   / ˈs ɛn t ən s ɪz /
  church   / ˈʧər ʧɪz /

Nota: Todas estas reglas se aplican a la pronunciación de los DO verbs en tercera persona de singular (Presente simple).

  Ejemplos:
  opens   / ˈow p ən z /
  drives   / ˈdr ay v z /
  walks   / ˈw ɔk s /

Y a las formas posesivas: 's

  Mary's   / ˈm ɛr ɪz /
  teacher's   / ˈt iy ʧər z /

Pasado de los "do" verbs

- Después de sonidos sonoros:
  / b, d, g, v, z, ʒ, ʤ, đ, m, n, ŋ, l, r, w, y / + /d/
  Ejemplos:
  lived   / ˈl ɪv d /
  played   / ˈp l e y d /

- Después de sonidos sordos:
  / p, t, k, f, s, ʃ, ʧ, θ, h / + /t/

  Ejemplos:
  worked   / ˈw ər k t /
  missed   / ˈm ɪs t /

- Después de un sonido / t / o / d / + / ɪd /

  Ejemplos:
  repeated   / r ɪˈp iy t ɪd /
  needed   / ˈn iy d ɪd /
  wanted   / ˈw a n t ɪd /

Pronunciation of "the"

- The is pronounced as / ð ə / before a consonant sound.

  Examples:
  the man   / ð ə m æ n /
  the word   / ð ə w ər d /
  the boy   / ð ə b oy /

- The is pronounced as / ð ɪ/ before a vowel sound.

  Examples:
  the examples   / ð ɪ ɪg ˈz æ m p əl /
  the apple   / ð ɪ ˈæ p əl /
  the alphabet   / ð ɪ ˈæ l f əb ɛt /

Pronunciation of "a / an"

- A is pronounced as / ə / before a consonant sound.

  Examples:
  a man   / ə m æ n /
  the word   / ə w ər d /
  the boy   / ə b oy /

- AN is pronounced as / ən / before a vowel sound.

  Examples:
  an example   / ən ɪg ˈz æ m p əl /
  an apple   / ən ˈæ p əl /
  an alphabet   / ən   ˈæ l f əb ɛt /

Intonation
Pitch level changes the sense of sentences in English. The following intonation is used to emphasize "one word". It is used in declarative sentences, informative questions and commands.
The pitch level changes within a syllable.

The pitch level changes between syllables.

It's a question.

Pronunciación de "the"

- "The" se pronuncia como / ð ə / antes de un sonido consonante.

  Ejemplos:
  the man   / ð ə m æ n /
  the word   / ð ə w ər d /
  the boy   / ð ə b oy /

- "The" se pronuncia como / ð ɪ/ antes de un sonido vocálico.

  Ejemplos:
  the examples   / ð ɪ ɪg ˈz æ m p əl /
  the apple   / ð ɪ ˈæ p əl /
  the alphabet   / ð ɪ ˈæ l f əb ɛt /

Pronunciación de "a / an"

- "A" se pronuncia como / ə / antes de un sonido consonante.

  Ejemplos:
  a man   / ə m æ n /
  the word   / ə w ər d /
  the boy   / ə b oy /

- "AN" se pronuncia como / ən / antes de un sonido vocálico.

  Ejemplos:
  an example   / ən ɪg ˈz æ m p əl /
  an apple   / ən ˈæ p əl /
  an alphabet   / ən   ˈæ l f əb ɛt /

Entonación
El tono cambia el sentido de las oraciones en Inglés. La entonación siguiente se utiliza para destacar "una palabra". Se usa en oraciones declarativas, preguntas informativas y ódenes.

Los cambios del nivel del tono dentro de una sílaba.

El tono cambia entre sílabas.

He isn't a doctor.

How are you?

Just fine. Thank you.

What are you doing?

I'm reading.

Does the teacher know her?

Yes, he knows her.

The following pitch is used in YES/NO questions.

$$\overline{}^{3}\text{Are} \underline{} \text{you hungry ?}^{3}$$
$$_{2}$$

When you teach pronunciation take into consideration the following:

• Begin with simple sounds, then switch to words and finish with long phrases and sentences.
• Use the vocabulary that students already know.
• Practice pronunciation 2 or 3 minutes each lesson.
• Consider student's individual differences to produce a sound, and
• Remember that learning a new language is a hard process.

It's a question.

He isn't a doctor.

How are you?

Just fine. Thank you.

What are you doing?

I'm reading.

Does the teacher know her?

Yes, he knows her.

El siguiente tono se usa en preguntas del tipo Si / No

$$\overline{}^{3}\text{Are} \underline{} \text{you hungry ?}^{3}$$
$$_{2}$$

Cuando enseñe Pronunciación tome en cuenta lo siguiente:

• Comience con sonidos simples, a continuación, cambie a palabras y termine con frases largas y oraciones.
• Utilice el vocabulario que los alumnos ya saben.
• Practique Pronunciación 2 o 3 minutos en cada lección.
• Tenga en cuenta las diferencias individuales del estudiante para producir un sonido, y
• Recuerde que aprender un nuevo idioma es un proceso difícil.

generation interface confidence friendly call university visual

adults only cheerful

ideas

practice futuristic optical school academic conference graduation

Virtual teacher motivation projection video research talk note team leadership resource studying engagement remote collage

course flames invention

future interactive office

adult TEACHER'S BOOK study sustainability

bible employee

innovation talking textbook communication playful three-dimensional

friends neon innovative males learning

laptop language lamp

Real Heroes Lite Version Book STARTER

	Vocabulary	Reading & Listening	Grammar	Speaking & Writing	
Module 1 Unit 1	greetings countries/nationalities	greeting people countries and people's nationalities	the verb to be subject pronouns	role-play: greeting situations role-play: where are you from?	Workbook
Unit 2	family members personal belongings	Mike's family talking about personal belongings	possessive adjectives and possessive case	describing a family member talking about your favorite clothing items	Workbook
Module 2 Unit 3	daily verbs jobs	an article about daily routines talking about jobs	present simple tense -affirmative present simple tense – negative and questions	writing an informal email about your daily routine discussing different jobs	Workbook
Unit 4	leisure activities food and drink	article about Tiffany's hobbies talking about shopping	likes & dislikes expressions Wh- words: how much – how many	talking about your free time activities talking about your favorite dish	Workbook
Module 3 Unit 5	parts of a house places in a town	Rebecca's room asking for and giving directions	there is, there are prepositions of place	describing your dream house talking about your town	Workbook
Unit 6	weather conditions modes of transportation	a letter from Florence odd traffic rules in different countries	must, have to, mustn't present continuous tense	talking about daily activities creating a poster about the rules in your school/traffic rules in your country	Workbook

Real Heroes Lite Version Book 1

		Vocabulary	Reading	Grammar	Real Life	Listening & Speaking	Writing Project	
Module 1	**Unit 1**	greetings numbers 1-20 English alphabet classroom language	how are you today?	verb to be: affirmative subject pronouns imperatives	greeting people	spelling words greetings in different countries	writing a blogspot	Workbook
	Unit 2	countries nationalities languages occupations	multicultural classrooms	verb to be: negative verb to be: questions wh- question words	introducing oneself and others	making new friends	a survey to know about people's occupations	Workbook
Module 2	**Unit 3**	school subjects daily routine verbs school objects days of the week/months	the school with no rules: Brooklyn Free School	present simple: affirmati present simple: negative present simple: questior	asking for and telling the time	talking about daily activities	a diary entry (a typical day in your life)	Workbook
	Unit 4	food and drinks shopping vocabulary numbers 20-100, 1000	breakfast tables around the world	quantifiers plurals countable – uncountabl likes – dislikes	polite requests	number dictation talking about likes and dislikes	a favorite recipe	Workbook
Module 3	**Unit 5**	weather conditions clothes	what is the weather like around the country today?	present continuous: affirn present continuous: negc present continuous: ques	describing the weather	the weather in your town today talking about your style	an informal email	Workbook
	Unit 6	technological devices opposite adjectives	cutting-edge gadgets	definite/indefinite article comparatives superlatives	shopping phrases	shopping in an electronics store, two friends are comparing their cellphones	a blog entry comparing two devices	Workbook

Cross-cultural Studies: Algebra

Real Heroes Lite Version Book 2

	Vocabulary	Reading	Grammar	Real Life	Listening & Speaking	Writing Project	
Module 1 Unit 1	shopping vocabulary	new supermarket plan	quantifiers	shopping language	shopping in a department store	an email	Workbook
Module 1 Unit 2	daily routine verbs (everyday activities)	How is life different now?	present continuous tense (with adverbs of frequency)	complaining phrases	how to relax	an argumentative text	Workbook
Module 2 Unit 3	digital communication	the emotional damage of social media	cause and result conjunctions	taking selfies	how internet communication is changing language	a personal blog	Workbook
Module 2 Unit 4	word-formation: suffixes	Leilia Adzhametova, Ukrainian athlete	simple past tense	How did you feel?	How was school different in the past?	a personal interview	Workbook
Module 3 Unit 5	commonly confused words	speechless at 18	wh-questions in the past	easy or difficult?	learning languages	a biography of a famous person in history	Workbook
Module 3 Unit 6	travel	a funny thing happened...	past continuous tense	talking on the phone	making plans	describing a movie you recently watched	Workbook

Cross-cultural: Studies: Communication: Reading, Oral, and Written Expression II

Real Heroes Lite Version Book 3

		Vocabulary	Reading	Grammar	Real Life	Listening & Speaking	Writing & Project	
Module 1	**Unit 1**	genres of books and movies adjectives ending -ing/-ed	writing with a pseudoynm	comparative and superlative adjectives other comparative forms (similarities and differences)	comparing people, things and places	comparing your and your best friend's favorite genres	my favorite genre of books	Workbook
	Unit 2	places in a town weather conditions tourist attractions	the 8th wonder of the world	simple future tense be going to future tense	talking about predictions and plans	different types of vacation	my winter vacation plans	Workbook
Module 2	**Unit 3**	health problems adjectives describing feelings	at the doctor's office	modals of ability modals of possibility modals of obligation	talking about rules	at the doctor's	an online forum	Workbook
	Unit 4	hobbies and leisure time	favorite indoor & outdoor activities	gerunds & infinitives	asking for and giving opinions	two friends at an amusement park	a bar graph	Workbook
Module 3	**Unit 5**	geographical features	unique tourist attractions of the natural world	zero conditional first conditional	environmental consequences	eco-challenge: the world's toughest race	a brochure	Workbook
	Unit 6	tourist attractions	inspiring young athletes	present perfect tense (with since, for, just, already, yet)	talking about experiences	organizing a charity jump	a survey	Workbook

Real Heroes Lite Version Book 4

	Vocabulary	Reading	Grammar	Real Life	Listening & Speaking	Writing Project	
Module 1 Unit 1	common adjectives indoor and outdoor activities	best outdoor activity ideas	order of adjectives adverbs of manner	asking for and giving opinions	two friends talking at a summer camp	a poster	Workbook
Unit 2	action verbs travel vocabulary	alternative vacations	correlative conjunctions reflexive pronouns	asking for directions	car games	a forum post (comparison)	Workbook
Module 2 Unit 3	animals	animal cruelty	tag questions	feeling guilty	helping injured wildlife	a fact file	Workbook
Unit 4	space	How do you wash your hair in space?	linking words: cause, effect, contrast	giving directions	space tourism	a diary entry	Workbook
Module 3 Unit 5	collective nouns	teen collectors	relative clauses with who, which, that	responding to news	Keep your room tidy!	a blogpost	Workbook
Unit 6	education and career	Is working from home the future?	defining/non-defining relative clauses	talking about the future	at the career fair	an email	Workbook

Real Heroes Lite Version Book 5

	Vocabulary	Reading	Grammar	Real Life	Listening & Speaking	Writing Project	
Module 1 Unit 1	success words	unique success stories	modals & semi-modals	lack of understanding and asking for clarifcation phrases	at a talent show	opinion essay	Workbook
Unit 2	literature genres	a short story	past perfect tense past simple vs. past perfect tense	talking about memories	story sequencing	narrative essay	Workbook
Module 2 Unit 3	rumors	Why do we gossip?	conditionals: type 2 conditionals: type 3	talking about dreams and regrets	keeping secrets	a comic strip	Workbook
Unit 4	idioms: food	most bizarre diets	inseparable phrasal verbs	agreeing and disagreeing phrases	describing dishes	an interview	Workbook
Module 3 Unit 5	cooking verbs	culinary traditions from around the world	present perfect simple tense vs. present perfect progressive tense	apologies and excuses	reducing your carbon footprint in the kitchen	a report	Workbook
Unit 6	idioms: praise and criticism	Charlie Chaplin and Rowan Atkinson	passive voice	complaining phrases	making plans	a review	Workbook

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