Mary Shelley's *Frankenstein* provides teachers with a host of interesting topics to teach, such as acting as an introduction to Gothic literature. Yet, it is not enough to simply lecture about Gothicism for students to truly grasp the content. Thus, taking an approach which roots itself in the theory of multiliteracies proves advantageous. Specifically, drawing inspiration from the New London Group and their new approach to literacy, we designed a set of three student-centred centres that focus on exploring not only Shelley's work but Gothicism writ large.

"Building the Creature," the first station, uses the visual, auditory, and linguistic modes. These methods are diverse, as are students. Utilizing a singular mode – such as an auditory lecture – may not reach all learners, as it does not account for the varying differences in education between various members of society. Said differences may be for several reasons, and since literacy is something which is taught and arguably hard to accomplish autodidactically, when educators do not make every effort to ensure that each student comprehends what they are reading, how can synthesis truly be achieved? Thus, using a variety of modes reaches a significant amount more of learners, as in this station. Herein, the student task is to design their own monster (visual), listen to an audio recording of the monster's creation story from Shelley's work (audio), and to discuss a set list of questions relating to the idea of monstrosity (linguistic). The latter notion is especially important to note, as it includes questions of social disparity and alienation of disabled people. Hence, the New London Group's ideas once again influence our creation.

Stations two and three (Crucible of Clues and Gothic Setting and Atmosphere, respectively) both focus on teaching traditional literary concepts in a more multimodal way. The second station namely uses the "Linguistic … Visual … [and] Gestural" modes (Cazden, et al. 1996). The linguistic seeks to entrap students with more of a proclivity for such a learning style

by having the students engage in discussions surrounding terms, whereas the matching portion does the same for both the visual and gestural modes.

Similarly, station three seeks to engage both auditory and visual learners by using said multiliteracies in its exploration of the Gothic setting. As the students look and listen to a variety of images and sounds (engaging both modes), they are beginning to grasp the difference between Gothic and non-Gothic settings. However, this station does also set out to engage an additional type of learner by using the gestural mode. Some students are kinesthetic learners, meaning they learn much better when engaged in physical activity. Physically sorting out the images/sounds into two piles, keeps them enthralled by the content, and their hands and minds busy.

As a piece of classic literature, some may believe that *Frankenstein* is an outdated and complex text for modern students, yet by rooting one's pedagogy in the theory of multiliteracy, educators can find a great deal of success (and student enjoyment) in the teaching of such a text.