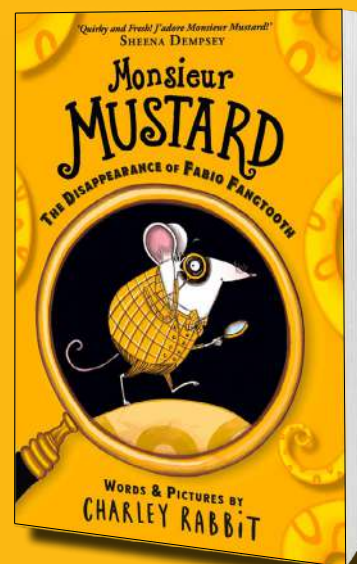


TEACHING NOTES FOR

Monsieur MUSTARD

CHARLEY RABBIT



These notes have been written by the teachers at the CLPE to provide schools with ideas to develop comprehension and cross-curricular activities around this text. They build on our work supporting teachers to use quality texts throughout the reading curriculum. They encourage a deep reading of and reflection on the text, which may happen over a series of reading sessions, rather than in just one sitting. We hope you find them useful.

ABOUT THE BOOK:

Meet the number one, best dressed, and (possibly) smallest detective in the world, Monsieur Mustard.

One evening, way past your bedtime, all was quiet in the city of Bath. Fabio Fangtooth was finishing his alphabet soup. When suddenly . . . Whoomp! . . . he disappeared.

Yes, my friends, this is the most SPINE-TINGLING, CLAW-BITING, POOT POOT IN YOUR PANTALOONS mystery that Monsieur Mustard has ever set his little eyes upon.

Can our hero crack the case with the villain hot on his tail?

ABOUT CHARLEY RABBIT

Inspired by simple shapes and stories found in everyday life, Charley Rabbit works with a combination of acrylic, ink and coloured pencils. When she isn't sitting at her desk in her attic studio, she can be found playing Irish fiddle music, listening to true crime podcasts and dreaming of one day visiting Japan. She lives near the river in the impossibly romantic, story-tale city of Bath with her own two personal cheerleaders: hairy dachshund Doris and husband Adam.

BEFORE YOU START:

- As you read through the book it would be helpful to use a group Reading Journal to organise and store discussions and responses to the text. Children could also be asked to consider the writer's use of language and how she creates a particular effect or image.
- The length of the book means that you might need to consider how you wish children to engage with the text. The sessions below propose a blend of reading aloud and discussing key passages; allowing time for pupils to reread sections of the text independently; revisiting specific passages and episodes and engaging in specific activities to deepen response and comprehension.
- This novel is set in a present-day Bath in the UK. To support children's overview of the story and location in time and place, it would be helpful to create: a geographical storymap; a simple cast of characters, perhaps grouped according to the social groups and hierarchy to which they belong, e.g., police, victims, members of the public.
- Children's understanding of the text, including some of the vocabulary used, will be enhanced by a level of understanding of the detective genre that this story explores. Therefore, you may wish to read this novel alongside wider cross-curricular study or provide opportunities for children to share existing knowledge and ask questions and for clarification about any aspects of the story that are unclear to them during discussions. You could provide access to appropriate non-fiction texts (see suggestions at the end of these notes) and carefully selected websites or online documentary footage: links are provided in the notes where they might be helpful.
- Monsieur Mustard speaks French — his preferred exclamations are *Grandes saucisses de Paris! Et voilà! Oh là là!* — and Charley helpfully translates, but if children would like to deepen their understanding of the language they could use helpful websites listed at the end of these notes.

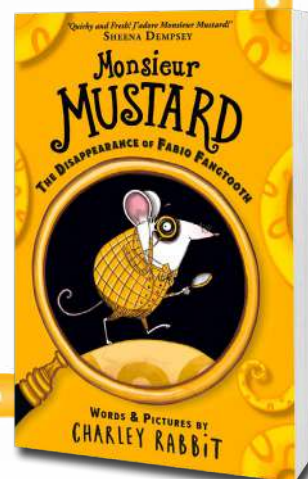
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COVER AND INTRODUCTION (PAGES 1 TO 13)

Begin by sharing the cover, and asking children to consider it carefully, reading what messages it might contain about the book they are about to read. Ask the children to make predictions of what the story could be about and to justify their responses, drawing out any connections they may make to other stories. Record the children's responses and return to these as you read the book, comparing the children's initial thoughts to how the story actually unfolds.

Encourage them to look in detail at all aspects of the cover, the layout and typography as well as the illustration:

- Who do you think this character could be? What do you think he is doing and why? What clues do you get from his body language, the clothes he is wearing and the things he is holding — a monocle and a magnifying glass by which the image is also framed?
- Where do you think he is standing, what is the significance of the orange-on-gold pattern we also see repeated on the cover? What else do you notice? Where and when do you think the story might be set? What leads you to think this? Does the cover make you want to read the story? Why? Why not?
- What can you say about the layout and appearance of the cover, the palette and style of the illustration, the typeface used for the title *Monsieur Mustard*, and the subtitle *The Disappearance of Fabio Fangtooth*? What do these names make you think, if the mouse is Monsieur Mustard, what kind of creature might Fabio Fangtooth be? Why might he be called Monsieur rather than Mr? Why might Sheena Dempsey say 'J'adore Monsieur Mustard!'?

This is her debut novel, so the children might not have heard of the author/illustrator Charley Rabbit. Does this name create any expectation of what kind of book this might be? The cover says she created the words & pictures: what kind of book does this make you think this will be? What is special about a book that uses both words and pictures to tell a story? Can you think of other books that also do this? Suggestions for further illustrated novels are offered at the end of these notes.

Turn over to read the back cover and blurb: what does the comic strip style make you think? Are any of your predictions or speculations confirmed? What initial impression does Monsieur Mustard make on you, what kind of a character do you think he might be, what clues do his clothing, his manner and his language offer you? In the Reading Journal the children might note phrases like spine-tingling, claw-biting, poot poot in your pantaloons, [...] my little eyes.

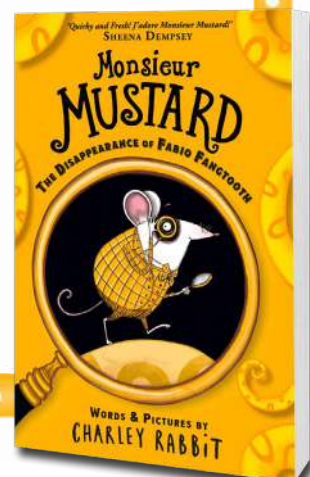
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Turn past the endpapers and title page where we see Monsieur Mustard striding the length of a golden snake to read aloud the Introduction (pages 1 to 3) up to ...closing his restaurant for the night... Give the children time and space to reflect on and discuss what they have heard and consider:

- Can you summarise what is happening here? Who is the main character and what do you learn about him? What impression do you form of Monsieur Mustard and the story he is about to unfold? Does he or this setting remind you of other characters and settings you have met in books or films?
- What is the impact on you of the layout of the opening of the story, light text on a dark background, key words in an italicised mustard font, the pigeons gossiping on the Bath skyline? How does this engage and draw you in to the story? The final paragraph introduces an innocent reptile called Fabio Fangtooth [...] closing his restaurant for the night...: what do you predict will happen when you turn the page?

Read aloud the rest of the Introduction (pages 4–13). Again, allow time and space to reflect on and discuss what they have heard and consider:

- Can you summarise what has happened in these pages? What more do you find out about Fabio Fangtooth, and what might have happened to him at closing time at his restaurant? How do you piece together the different frames of the comic strip narrative to work out what has happened, e.g., the door closing then reopening with a ding-a-ling-a-ling, the shadow looming over Fabio on page 9? Why do you think Charley decided to change the way she tells the story, from lightly illustrated prose to full-on graphic novel? How does this support your engagement and understanding of the story?
- What is the impact on you of the double-page HISSSSS! spread; what do you think it indicates might have happened? Children might comment on the drama of the page-turn — although they might not call it that! Allow time then to unpick and consider the next spread of the Bath Times: what more do you find out from the different newspaper reports; why do you think Charley might have drawn together these four different stories — Diana Dagers, Tabitha Trilby, Fabio Fangtooth and Monsieur Mustard — and how if at all do you think they will be connected in the story as it unfolds; or might there be a red herring, a concept you might need to explain to the children, but that is a key feature of many detective stories? If children are familiar from their reading or from film or TV with crime mysteries you could draw a distinction between police procedural and detective-based narrative and invite them to consider what kind of story one based around Monsieur Mustard might be.

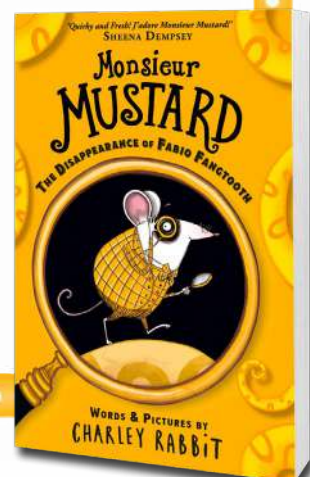
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Having discussed the front and back cover and Introduction — what they tell us about Monsieur Mustard, Fabio's disappearance, other events in Bath — ask the children to note their predictions for the rest of the story based on what they have read.

CHAPTERS ONE TO SIX (PAGES 14–58)

Read aloud Chapters One: A Very Small Mustard Door and Two: Tingling Whiskers (pages 14–29) sharing also the illustrations, then ask the children to summarise the two chapters, so that they reach consensus on what they have learned about Monsieur Mustard, where he lives, his habits and routines and any insights into his personality these provide. How do Charley's illustrations, and Monsieur Mustard's exclamations in French add to your sense of this character?

Support the children to discuss how Charley makes the story coherent by ending Chapter Two with a sentence like ... he would soon find out that he probably should have stayed at home, the confusion of finding his way with a map held upside down, the tingling of his whiskers, leading to the double-page spread WHOOMP! on pages 28–29. How do Charley's illustrations deepen your engagement with and understanding of the story? How do you feel to see Monsieur Mustard turning down the streets of Bath? Did the WHOOMP! surprise you as it must have done Monsieur Mustard? What do you think has happened, and what do you predict will happen next?

How does it feel to be in Bath with Monsieur Mustard? Children might comment on the perfect mystery-solving conditions, the busking chicken, being spotted by admirers, the adulation he secretly enjoys, the confusion of being lost in a new city: which words support the imagery and our visceral responses?

Ask the children to discuss their responses to the text so far. The group can begin to explore their responses to it with the help of what Aidan Chambers calls 'the four basic questions' (*Tell Me: Children, Reading & Talk with The Reading Environment*, Thimble Press 2011). These questions give children accessible starting points for discussion:

- Tell me... was there anything you liked about this text?
- Was there anything that you particularly disliked?
- Was there anything that puzzled you?
- Were there any patterns... any connections that you noticed...?

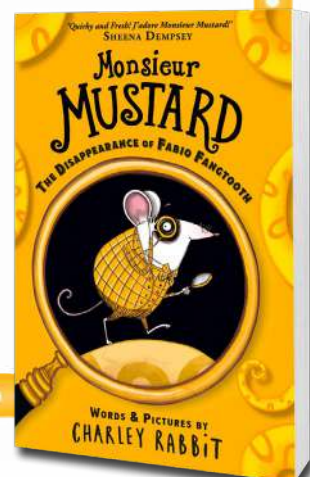
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As you read on through the story, the children will benefit from regular opportunities to return to these questions and share their personal responses to the key events and character developments as they occur.

Share Chapter Three: Stop That... (pages 30-35) and ask the children to summarise what they have read. Invite them also to consider how Charley conveys the excitement of the action scenes, such as Monsieur Mustard finding himself tossed [...] up into the air; or his confusion wondering who has mugged him: a raccoon, a lemur, or some sort of... giant fluffy snake? Or the surprise of his monocle being knocked out of his eye by a mystery leapfrogger propelled by an almighty fart; or the humour of the creature mispronouncing his name as monsewer and the visual humour of the creature being out of focus on page 34 and sharp on page 35.

Provide copies of the text while you re-read aloud and ask the children to text mark, looking at the language and structure of these parts of the story and encouraging the children to identify features that stand out for them. You might also get the children to prepare their own reading of these sections, thinking about how they might convey the tension in their reading.

Reflect on the events of the story so far and the character of Monsieur Mustard. Ask the children to complete a Role on the Wall for him. To do this, prepare templates of a mouse (the outline facing the Introduction (page 1) is a gift, onto which the children can record their ideas. Ask the children to write words or phrases sharing what they know about his outward appearance or other information about him from the story events on the outside of the outline. Then, use these to begin to infer and deduce his internal feelings and characteristics and note these on the inside of the outline.

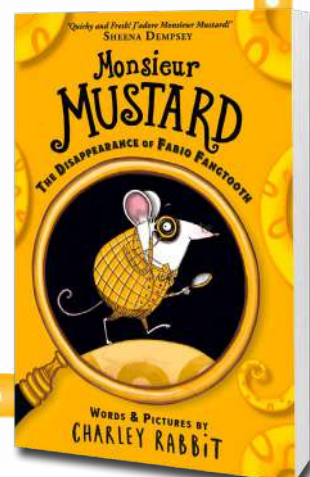
To promote a higher level of thinking, ask the children to consider what we know from what he says and what is said about him by other characters and by the narrator, and what we have to infer from body language, gestures and actions. Support the children in making explicit links between the external and internal. For example, what does something Monsieur Mustard does — his elaborate grooming rituals and preparations for leaving the house, reminiscent of Agatha Christie's Hercule Poirot — tell us about his personality? Or how does Monsieur Mustard's personality — his imagination and curiosity — make a specific action seem most likely?

Encourage the children to continue to return to the Role on the Wall as you keep reading the story, using a different colour each time to highlight the knowledge they gain as they read on.

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Share Chapter Four: *Mobbsy Slewfoot* (pages 36–41). What impression does Mobbsy make on you — and on Monsieur Mustard — with his gap-toothed grin [...], bat-like ears and chinchilla-like tail, his home-made disguises. Do you think he really is a rodent of mystery... master of disguise; how well might he take on the role he fancies as Detective Monsewer Mustard's assistant?

As new characters are introduced children could organise their thinking about them by adding a quick pen portrait of each to the Reading Journal. A pen portrait is an informal description of a person or a group of people, a character sketch in words. A pen portrait may discuss 'hard' facts, such as age or gender, but it should also focus on 'softer' aspects, such as attitudes and appearance. It might be interesting to let the children choose the characters they think are worth noting, but to include Mobbsy Slewfoot, and in due course P.I. Podge, Old Bill, Professor Pigwitty, Mr B the Baboon, Diana Dagers, Tabitha Trilby and so on. Information you could include in the pen portrait might be name, appearance, background, likes and dislikes, as well as any other ideas they have expressed and the writer's own inferences about them from what they have read.

Now read Chapter Five: *There is Something in this Soup* (pages 42–53) in which we revisit the scene of the crime — Fabio's disappearance — and meet P.I. Podge, Old Bill and other members of the police. Can you summarise what happens here? How does Charley engage you in the story with text, illustrations and comic strip-style panels, as well as the humour of farts, mishearings (Muncher for Monsieur) and misunderstandings (What might be in the soup? Poison, a rubber duck, a message...)?

Finish the session by sharing Chapter Six: *A Message for Monsieur Mustard* (pages 54–58) and inviting the children to speculate about the message written in pasta letters, who might have written it, where P.I. Podge might want to fly them. How do you think the story might develop? What do you think Monsieur Mustard might want to ask Carlos the Crocodile? Who do you think might be able to replace his detective's bag?

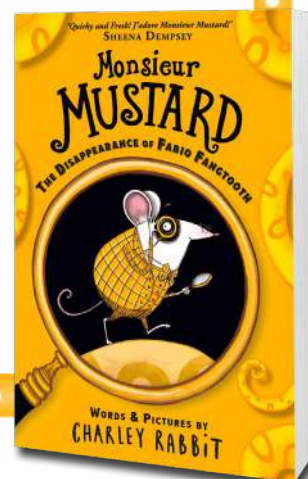
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CHAPTERS SEVEN TO SIXTEEN (PAGES 59 TO 137)

After sharing both the text and illustrations of Chapters Seven: A Crash in the Countryside, Eight: Professor Pigwitty and Nine: The Beantinley (pages 59–81) give the children time and space to reflect on what they have read. Ask them to summarise these chapters, arriving at a shared understanding of the events described and the impact these have on Monsieur Mustard and his solving of the crime, and how the plot has been advanced. Then discuss:

- The flight of P.I. Podge, Monsieur Mustard, Mobbsy and the other police pigeons is evocatively captured. Discuss with the children how we get a sense of the display. Invite them to re-read aloud passages that they find especially effective, identifying the features of the writing that convey the mood. Charley might have been inspired by the real-life flying antics of the Birmingham Roller or Parlor Roller, pigeons that perform backward somersaults mid-flight and on the ground due to a genetic mutation affecting their central nervous system.
- Monsieur Mustard clearly expects something different for the source of his new detective's bag. Deepen the children's response to Professor Pigwitty and her shed and unpick how the author has elicited the response by engaging in visualisation. Reread aloud parts of their arrival at the shed (page 67), Professor Pigwitty emerging from it (pages 68–69), her workshop (pages 70–78). Ask the children to visualise the scene in their mind's eye as you are reading aloud, closing their eyes and picturing the scene unfolding as if it were a scene in a film. Read the sections aloud two or three times and then ask them to describe to a partner what they pictured. You could give the children simple art materials to depict their visualisation.
- Following this, ask the children to share what they imagined and to identify key vocabulary or phrases which support their understanding or interpretation. For example, a very strange looking building in the next field; a fancy department store, with a smartly dressed door creature standing outside... not THIS! THIS was a shed! A shed made completely out of flattened tin cans, baked bean tin cans, to be exact; a small tin door opened, and a rather rotund guinea pig waddled out, wearing light mustard overalls, a propeller hat, and a pair of binocular goggles (which made her eyes look much bigger than they actually were); gadgets, gizmos...; a cosy box bed surrounded by books; robot with cogs for eyes; the cogs on the machine started to spin; water rushed out of a tuba; mechanical arms holding soapy sponges scrubbed him absolutely everywhere; blasted with hairdryers; primped and preened with brushes of every sort; a shiny, new detective's bag, which looked normal enough, at first. Ask the children why these words or phrases in particular stood out to them.

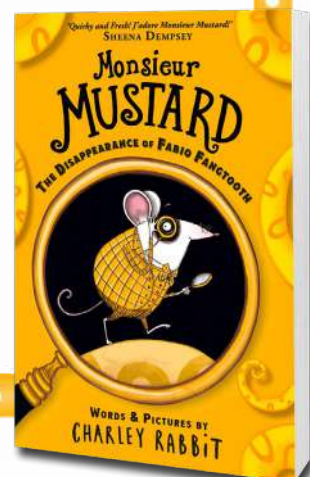
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Go on to share Chapters Nine: The Beantinley, Ten: A Recipe for Disaster and Eleven: Crocodile Pie (pages 79–101) then give the children time and space to reflect on what they have read. Ask them to summarise these chapters, arriving at a shared understanding of the events described. What do you think has happened in these chapters? Why do you think farts and the effect of beans play such a big role in the story? Why do you think Charley switches to telling the incident on Carlos the Crocodile's narrowboat in graphic novel style? Consider what this allows her to do as a storyteller compared to using words alone. How does the double-page AAAAAAAAAA!! on pages 90–91 — the third such spread, and not the last... — affect you, followed as it is by Monsieur Mustard, Mobbsy and P.I. Podge arriving at his narrowboat soon after and discovering the message on the pie? Do you think that a baboon might be a suspect, or could this be another red herring? What might happen next?

Read on through Chapters Twelve: The Big Book of Baboons, Thirteen: Mr B the Baboon, Fourteen: Baboon Fight, Fifteen: A Mysterious Sound, and Sixteen: Stop That Hat! (pages 102–137) and as before give the children time and space to reflect on what they have read before asking them to summarise these chapters and reach a shared understanding of the events described. Support the children to consider:

- What impression does the Police Station — staffed by a bull; luring the baboons with banana cream cakes; debating the grammar of who vs whom — make on you? Are you surprised that just one baboon is missing and that the last page of the Big Book of Baboons is torn out? What might happen next?
- Charley again switches to comic strip format to show us events at Mr B's Emporium of Reading Delights. How does she use visual devices to advance the story?
- What is the effect of then flipping back to the Police Station and the ensuing fight which degenerates into a rodeo as the baboons start fighting over the who/whom issue?
- Mr B's Emporium of Reading Delights is a genuine bookshop in Bath (see URLs at the end of these notes). The children might like to imagine it as the scene of Monsieur Mustard's investigation into the third animal to disappear (Fabio, Carlos, now Mr B...) and the discovery of the breathing top hat. What explanation do you have for this phenomenon, what do you make of P.I. Podge joking that it will sprout legs and run out of the shop and Old Bill asserting that would never happen?
- What explanation do you have for a top hat that in fact does sprout legs and run out of the shop? Why might it be heading for the Theatre Royal, and what might be the connection with a Magic Show? Does this remind you of anything you have previously read? Invite the children to predict what might be about to happen. Is Monsieur Mustard closing in on the criminal?

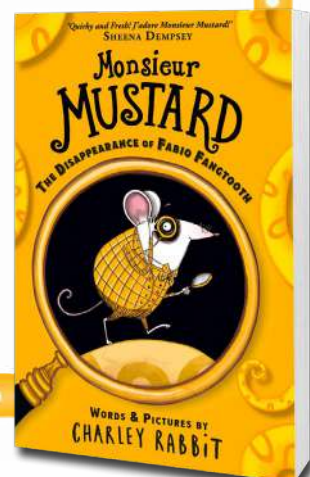
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CHAPTERS SEVENTEEN TO TWENTY-ONE (PAGES 138 TO 186)

In the five chapters the children read in this session the action really picks up and comes to a head with a spectacular climax and reversal. Begin by sharing the text and illustrations of Chapter Seventeen: A Night at the Theatre (pages 138–147), and after reading ask the children to summarise the chapter and to consider the scene that Charley has set as Monsieur Mustard et al. arrive at the Theatre Royal (again, a real-life location, see URLs at the end of these notes), and support them to consider:

- What made the scene so vivid or memorable?
- What impression is created by the author through the descriptions?
- How do these descriptions make you feel?
- What would you be thinking if you were an onlooker?

After the double-page spread POOF! (pages 146–147) share the comic strip of Chapter Eighteen: Diana Dagers (pages 148–159) and Monsieur Mustard's dramatic arrival on stage thanks to P.I. Podge to unveil in Chapter Nineteen: Monsieur Mustard's Monologue (pages 160–169) the magician as the hand behind the three animals' disappearance, and her rebuttal of his accusation that sends him reeling into the auditorium. Do you think Monsieur Mustard was right to accuse Diana Dagers, was her paw-print evidence to refute his accusation convincing; can the detective really be wrong and justly humiliated?

Invite the children to identify, re-read aloud and examine some of the more exciting parts of the action on stage; they could again use text-marking to identify the authorial choices and language (e.g., hopped; whispered; wafting; snarled; long, slimy tongue; gigantic velvet cake; row and rows of spongy seats and balconies of icing white and gold; squawked; mustard-coloured fringe; gold tasselled rope; squeaked; waddled; gargantuan) that keep the reader on the edge of their seat, building and sustaining tension, and could re-read aloud to see how the features of the writing translate into oral performance.

Share Chapters Twenty: Return to Paris and Twenty-One: Not You Again (pages 170–186). The children could write a brief note of advice to Monsieur Mustard, humiliated and caught in an apparently insoluble dilemma. This could include summarising what he has so far achieved, and why you think he could still be successful.

End the session by inviting predictions. What has happened to Monsieur Mustard down the street that was dark and full of suspicious-looking shadows? Who does the black-and-white tail belong to, where are he and Mobbsy chasing it to? What do you predict will happen next? How might Monsieur Mustard and Mobbsy manage to save the day?

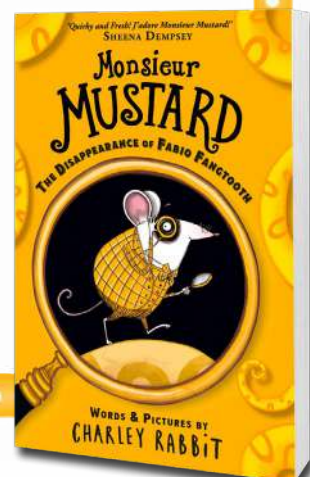
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CHAPTERS TWENTY-TWO TO TWENTY-SEVEN (PAGES 187 TO 229)

Read the final six chapters of the story then allow the children time and space to summarise the final section and to reflect on what they have read, how the resolution of the story has affected them, and how they feel about the book as a whole.

- How do you think each of the characters feels at the end? How do you know?
- Are you satisfied about the way the story ends? Do you feel this is the right outcome for Tabitha and Ted, for Monsieur Mustard and Mobbsy? Would you change anything?

How do you think the author wants us to feel about Monsieur Mustard and Mobbsy, and what they might go on to do? P.I. Podge on the last page says, 'Look out for a new Monsieur Mustard mystery... coming soon!' and the back cover identifies this book as A Monsieur Mustard Mystery, suggesting it might be the first of many. The children might consider what other adventures Monsieur Mustard might have, how he and the characters we have encountered here might develop, what settings he might explore: will he stay in Bath — and if he does where else might he visit: the Abbey? the Roman baths? the Royal Crescent? The Circus? Pulteney Bridge? The Assembly Rooms? —or roam further afield? What setting and form might the next episode take? Children could undertake some research into the City of Bath to provide context for the story, and some websites are suggested at the end of these notes.

Invite the children to choose and read aloud short extracts of this final section that they particularly enjoyed or found effective, sharing the reasons why they selected them. This could include further text marking, giving them insights, for example, into how the author sustains tension, paces action, uses dialogue for effect or leaves a cliff-hanger, depending on the excerpts the children choose.

- Revisit Aidan Chambers' basic questions, giving the children the opportunity to reflect.
- Did you enjoy this story?
- What puzzles did it contain?
- What links do you see to other stories you already know?

Sheena Dempsey's review on the front cover described this book as quirky and fresh! and declared J'adore Monsieur Mustard! Do you agree with Sheena? Do quirky and fresh capture the way the book feels for you? Do you also adore Monsieur Mustard? Who do you think would enjoy this book? What would you say to them about it? How could you make an enticing recommendation without giving away too much of the plotline?

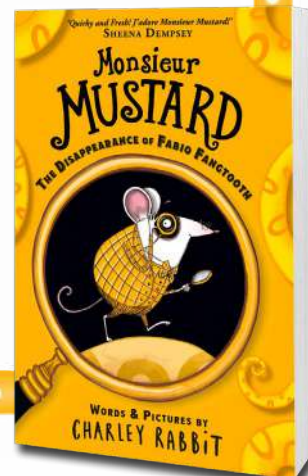
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Monsieur Mustard: The Disappearance of Fabio Fangtooth by Charley Rabbit, published by Andersen Press 2026



AFTER READING, YOU COULD ALSO:

- Consider the different characters, the plot and the different settings. Children might like to repeat the visualisation activity with different settings, e.g., 6 Butterstone Place, Fabio Fangtooth's restaurant, Carlos the Crocodile's narrowboat, Professor Pigwitty's workshop, Mr B's Emporium of Reading Delights, the Theatre Royal, Lady Tabitha's mansion...
- How does the author use the different settings? How important do you think they are to the story? Do the vividly described settings help to create a credible background to the story?
- Which character, aspect of the story, incident or episode interested the group the most?
- Did any of the characters remind you of characters in other books?
- Review the story in chronological order and consider the different emotions that Monsieur Mustard has felt throughout the story, the high and low points, using the Role on the Wall to support discussion of his emotional journey. They could also revisit and refine their Pen Portraits and review their storymap to support their recall of the story.
- You could use hot-seating to explore the feelings of any of the characters further. In hot-seating one member of the group role-plays a central character from a poem or story and is interviewed by the other children. This activity involves children closely examining a character's motivation and responses. The children could work collaboratively to choose words that describe a character's emotions at different points of the story. Write these on post-it notes and then organise them to demonstrate shades of emotional intensity that they have felt in the story and create a graph of emotion. You could also explore the emotional journey of other characters such as Mobbsy.
- Through modelling, ask the children to describe their favourite part of the story. Provide the children with an oral scaffold for example: the most memorable part of the story was... because...; my top moment in the story was... because... and in pairs ask them to identify their favourite part of the narrative. Encourage children to give reasons for their choices and invite some children to share these.
- If possible, leave copies of the book in the book corner for the children to revisit and re-read in independent reading time, by themselves or socially in a group.
- Children could find out more about the author/illustrator Charley Rabbit from the websites below including [the blog she wrote for CLPE](#) where she talks about her writing and inspiration.

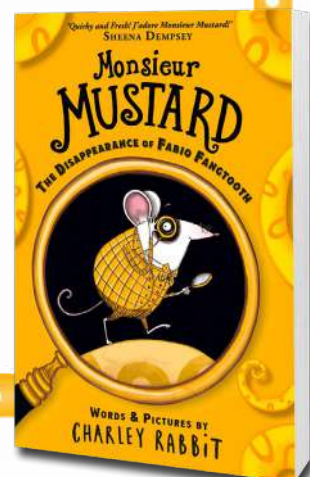
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OTHER SUGGESTED TITLES TO SUPPORT THE EXPLORATION OF THEMES FROM THE BOOK:

DETECTIVE AND MYSTERY STORIES

- Guy Bass, illustrated by Lee Cosgrove, *A Hugh Dunit Mystery: Taking Shelter* (Andersen Press)
- Guy Bass, illustrated by Lee Cosgrove, *A Hugh Dunit Mystery: Teething Trouble* (Andersen Press)
- Guy Bass, illustrated by Lee Cosgrove, *A Hugh Dunit Mystery: Splitting Hairs* (Andersen Press)
- Kaz Penney, illustrated by Sammy Elgie, *Will Shakespeare Mysteries: The Stinky Stolen Toenails* (Andersen Press)
- Hannah Tunnicliffe, illustrated by Erica Harrison, *Detective Stanley and the Mystery at the Museum* (Flying Eye Books)
- Hannah Tunnicliffe, illustrated by Erica Harrison, *Detective Stanley and the Green Thumbed Thief* (Flying Eye Books)
- John Patrick Green, *InvestiGators!* (Macmillan Children's Books), and others in this series
- Mo O'Hara, illustrated by Jess Bradley, *Agent Moose* (Scholastic)
- Karen Owen, illustrated by Louise Forshaw, *Major and Mynah* (Firefly Press)
- Catherine O'Flynn, *Lori and Max* (Firefly Press)
- Serena Patel, illustrated by Emma McCann, [*Anisha, Accidental Detective*](#) (Usborne), and others in this series
- Àlàbá Ònájìn, Korobá: *The Case of the Missing Kolo* (Scallywag Press)
- Zanib Mian, illustrated by Kyan Cheng, *Meet the Maliks, Twin Detectives* (Hachette Children's Books)
- Robin Stevens, *Murder Most Unladylike* (Puffin Books), and others in this series
- Alasdair Beckett-King, illustrated by Claire Powell, *Montgomery Bonbon: Murder at the Museum* (Walker Books)
- Annabelle Sami, illustrated by Daniela Sosa, *Agent Zaiba Investigates: The Missing Diamonds* (Little Tiger Press), and others in this series
- Nathanael Lessore, illustrated by Simran Diamond Singh, *Solving Crimes is NOT My Superpower* (Little Tiger Press)
- Sally Gardner, illustrated by David Roberts, *Matchbox Mysteries* (Hachette Children's Books)
- Philip Ardagh, illustrated by Elissa Elwick, *Stick and Fetch Investigate: Off the Leash* (Walker Books)
- Philip Ardagh, illustrated by Elissa Elwick, *Stick and Fetch Investigate: The Wrong End of the Stick* (Walker Books)
- Tor Freeman, *Welcome to Oddleigh* (Bog Eyed Books)

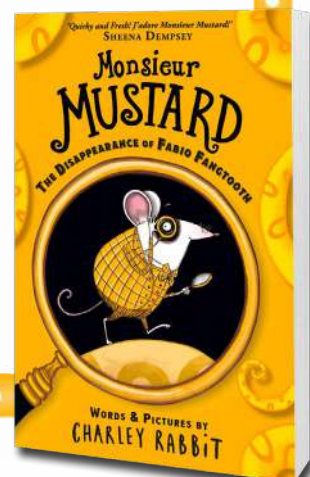
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ILLUSTRATED NOVELS ABOUT UNLIKELY FRIENDSHIPS

- Julian Gough, illustrated by Jim Field, [Rabbit & Bear 1: Rabbit's Bad Habits](#) (Hodder)
- Julian Gough, illustrated by Jim Field, [Rabbit & Bear 2: The Pest in the Nest](#) (Hodder)
- Julian Gough, illustrated by Jim Field, [Rabbit & Bear 3: Attack of the Snack](#) (Hodder)
- Julian Gough, illustrated by Jim Field, [Rabbit & Bear 4: A Bite in the Night](#) (Hodder)
- Julian Gough, illustrated by Jim Field, [Rabbit & Bear 5: A Bad King is a Sad Thing](#) (Hodder)
- Julian Gough, illustrated by Jim Field, [Rabbit & Bear 6: This Lake is Fake](#) (Hodder)
- Julian Gough, illustrated by Jim Field, [Rabbit & Bear 7: The Bog of Frogs](#) (Hodder, publishing 8/10/2026)
- Jon Klassen, [The Skull](#) (Walker)
- Amy Timberlake, illustrated by Jon Klassen, [Skunk and Badger](#) (Scholastic)
- Amy Timberlake, illustrated by Jon Klassen, [Skunk and Badger 2: Egg Marks the Spot](#) (Scholastic)
- Amy Timberlake, illustrated by Jon Klassen, [Skunk and Badger 3: Rock Paper Incisors](#) (Scholastic)

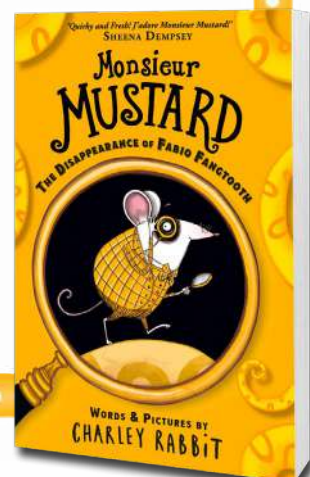
OTHER ILLUSTRATED NOVELS

- AF Harrold, illustrated by Sarah Horne, [Fizzlebert Stump: The Boy Who Ran Away from the Circus](#) (and Joined the Library) (Bloomsbury)
- AF Harrold, illustrated by Sarah Horne, [Fizzlebert Stump and the Bearded Boy](#) (Bloomsbury) -
- AF Harrold, illustrated by Sarah Horne, [Fizzlebert Stump: The Boy Who Cried Fish](#) (Bloomsbury)
- AF Harrold, illustrated by Sarah Horne, [Fizzlebert Stump and the Girl Who Lifted Quite Heavy Things](#) (Bloomsbury)
- AF Harrold, illustrated by Sarah Horne, [Fizzlebert Stump: The Boy Who Did P.E. in his Pants](#) (Bloomsbury)
- AF Harrold, illustrated by Sarah Horne, [Fizzlebert Stump and the Great Supermarket Showdown](#) (Bloomsbury)
- AF Harrold, illustrated by Joe Todd-Stanton, [Greta Zargo and the Death Robots from Outer Space](#) (Bloomsbury)
- AF Harrold, illustrated by Joe Todd-Stanton, [Greta Zargo and the Amoeba Monsters from the Middle of the Earth](#) (Bloomsbury)
- Alex T Smith, [Mr Penguin 1: Mr Penguin and the Lost Treasure](#) (Hodder)
- Alex T Smith, [Mr Penguin 2: Mr Penguin and the Fortress of Secrets](#) (Hodder)
- Alex T Smith, [Mr Penguin 3: Mr Penguin and the Catastrophic Cruise](#) (Hodder)
- Alex T Smith, [Mr Penguin 4: Mr Penguin and the Tomb of Doom](#) (Hodder)

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- Philip Reeve and Sarah McIntyre, *Oliver and the Seawigs* (Oxford University Press)
- Philip Reeve and Sarah McIntyre, *Cakes in Space* (Oxford University Press)
- Philip Reeve and Sarah McIntyre, *Pugs of the Frozen North* (Oxford University Press)
- Philip Reeve and Sarah McIntyre, *Jinks and O'Hare Funfair Repair* (Oxford University Press)
- Philip Reeve and Sarah McIntyre, *The Legend of Kevin* (Oxford University Press)
- Philip Reeve and Sarah McIntyre, *Kevin's Great Escape* (Oxford University Press)
- Philip Reeve and Sarah McIntyre, *Kevin and the Biscuit Bandit* (Oxford University Press)
- Philip Reeve and Sarah McIntyre, *Kevin vs the Unicorns* (Oxford University Press)

NON-FICTION RESOURCES

- BBC Bitesize French: <https://www.bbc.co.uk/bitesize/subjects/zd8kkty>
- Songs in French: <https://www.bbc.co.uk/bitesize/topics/zhphhcw>
- FOUFOU Channel: <https://www.youtube.com/@FoufouChannel>
- Family-friendly Bath: <https://visitbath.co.uk/inspire-me/family-friendly-bath>
- Maps of Bath: <https://visitbath.co.uk/plan-your-visit/maps-of-bath>
- Mr B's Reading Emporium: <https://mrbsemporium.com/>
- Theatre Royal Bath: <https://www.theatroyal.org.uk/>

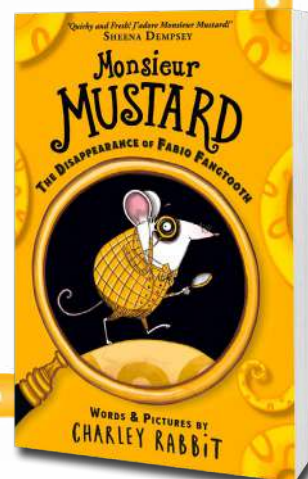
AUTHOR WEBSITES

- Charley Rabbit's website: <https://www.charleyrabbit.com/>
- Andersen Press's Charley Rabbit author page: <https://www.andersenpress.co.uk/contributors/charley-rabbit/>
- Agent Bell Lomax Moreton's Charley Rabbit author page: <https://belllomaxmoreton.co.uk/picture-books/charley-rabbit>
- CLPE blog: <https://clpe.org.uk/blog/monsieur-mustard-blog-charley-rabbit>

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