

Jacqueline Wilson

Hans Christian Andersen Awards 2014

UK Author Nomination



Jacqueline Wilson Biography

Jacqueline Wilson was born in 1945, and has written about growing up in the 1950s in her autobiographical memoir for children, *Jacky Daydream* (2007). This depicts a shy child, acutely aware of the world around her but living mainly in a world of her imagination. It was then that she began to make up stories, first in play, and then by writing them down. She says, "From the age of seven or eight I'd spend all my money on notebooks, and I wrote interminable stories throughout my childhood. I always kept diaries and I'd copy illustrations from books and then write stories to go with them. I'd cut out the fashion drawings of women and children from magazines and use them as characters in my stories." When she was seventeen she worked for a new teenage magazine for girls called *Jackie*. The magazine was named after her, since the managing directors, to her surprise, believed her to be a perfect example of a 1960s teenager.

She had her first book for children published in 1973 in a series of books for children just beginning to read independently, and then turned to writing crime fiction for adults. Her first book for young adults, *Nobody's Perfect*, was published in 1983, and was followed by a number of books for the 12-16 age group. In 1987, she enjoyed her first commercial success with *Glubbslyme*, a book for younger readers, and in 1991, with a new publisher, published *The Story of Tracy Beaker* about a girl in a children's home longing to find a foster family.

This relatively short novel is remarkable in three ways: first, for a fresh, direct, colloquial style, as if written by Tracy herself; secondly, for the form of its presentation, beginning as if Tracy is filling in information about herself in a journal given to her in the children's home; and lastly, for its illustrations by Nick Sharratt, a young illustrator who would illustrate the majority of Jacqueline's subsequent books. The book is both funny and moving, cleverly balancing the sadness and anger at the heart of Tracy's life with Tracy's irrepressible optimism and energy. It was subsequently the inspiration for a children's television series (2002-2006).

Jacqueline has written a succession of popular books in the last twenty years, for children of all ages from 7-14 years, often showing children and young people dealing with everyday problems and anxieties with humour and resourcefulness. These have established her as one of the best-selling British writers for children. Her reputation was enhanced by her willingness to talk to her readers, either in reply to their letters, or at book signings, school visits or book festivals. She believes that these contacts both encourage children's reading and help to keep her in touch with her readership.

Jacqueline has now published over a hundred books, which have been translated into over 30 languages, and have sold over thirty million copies worldwide. She has written plays for radio, and thirteen of her books have been adapted for radio, television and the stage. Television and radio adaptations include *Girls in Love*, *The Illustrated Mum*, and her own adaptation of *Double Act*, which won the Royal TV Society Best Adapted Children's Fiction Award. Stage adaptations have been made of *Double Act*, *Midnight*, *The Story of Tracy Beaker* and *Bad Girls*. In 2002, in recognition of her work supporting children's literacy, she was awarded the Order of the British Empire. In a national survey in 2003, UK children named her as their favourite writer, and for a number of years she was the most borrowed author from UK public libraries, ahead even of writers for adults. In the BBC's 2003 The Big Read poll, four of her titles were voted into the top 100 most popular books in Britain, beside classic adult and children's titles. From 2005-2007, she served as the UK Children's Laureate, and, in 2008, was made a Dame of the British Empire, the first children's author to be so honoured. She holds honorary doctorates in literature from a number of UK universities and is Pro Vice Chancellor and Visiting Professor of Children's Literature at Roehampton University. She is also a Coram Fellow at the Foundling Museum, in London, and is Patron of the Letterbox Club, which provides books and other reading material to children in care homes and foster care in the UK.

Jacqueline Wilson An Introduction

Perhaps the most obvious aspects of Jacqueline Wilson's career in the last twenty years are her productivity, her popularity, and her openness to her readership. All of these are testament to her energy, to her commitment to writing for children, and her conviction that books can mean as much to her readers as they did to her as a girl: for making sense of life; for providing excitement and fun; for providing reassurance to oneself and understanding of others; and as a stimulus to her readers' creativity and individuality. However, most remarkable, and the basis of her popularity, is the development of a unique, apparently simple and eminently approachable style, that enables her to talk to a relatively young readership about aspects of their own and other children's lives that otherwise might be, and are, the subject of shocking headlines, sociological treatises, and political anxiety.

Journalists and critics often make lists of the issues that have been dealt with in Jacky's books. Here is one compiled by Joanna Carey in the year 2000: "Divorce, dysfunctional families, poverty, homelessness, redundancy, bullying, social inequality, bereavement, juvenile delinquency, mental illness and anorexia."¹ And, by now, of course, there would be more to add. But such lists are misleading; for they suggest that these are the subjects of Jacky's books and, although their impact on children and families are explored in some depth in her books, and with sympathy and understanding, her books are always about particular characters, individual children, who, for whatever reason, find themselves in unusual or difficult situations, rather than exposures of what might be regarded as "social problems".

Although she remembers her own reading as a child with affection, she recognises that children's books then almost always portrayed a warm, prosperous, stable and conventional family life, where adults, whose authority was unquestioned, were sensible and dependable, and children were relatively protected. This didn't reflect the reality of her own childhood and she is sure it doesn't reflect the

reality of children's lives now: "When I was growing up children's books were bland and middle class, I wanted books with more bite, ones that showed what life was really like. So I decided to write them. I just find it interesting when children have to go through quite sad and worrying times and how they then deal with those difficulties."²

Jacky's stories, of course, are interesting and attractive to many children who have no direct personal experience of the difficulties that her characters face. Her narrative style is the key both to her popularity and to her ability to carry relatively young child readers through emotionally demanding situations. Always in the first person, apparently simple and direct, with a minimum of description and plenty of dialogue, it employs basic syntax, short sentences and very few obvious literary devices. It is, however, surprisingly supple, and capable of being used for all the ages for which Jacky writes, from 9 – 14, and to accommodate Jacky's more recent interest in historical fiction, with little adjustment.

It took her some time to develop her distinctive style. Her first books for young people, published in the 1980s, were more conventionally and self-consciously literary. It was only with *The Story of Tracy Beaker* that she arrived at the voice which she has continued to use to such great effect. And, from the first, it was clear that it was capable of some subtlety. For, while apparently giving Tracy's view of life in her own words, it allows readers to realise that her version, self-protective and self-justifying, is not the whole story; and presents Tracy as a complex character, seen from both inside and outside, at once attractive and fun, and troubled and disturbing.

Jacky's first person child narratives create the impression of being confided in, as if you are a friend who can be trusted to understand about even the stupidest or nastiest things the character has felt or done. It has an intimate conversational tone, even when apparently written down as Tracy's is. It is a tone that is not too far away from Jacky's own

approach in talking about her books to children and that can be appreciated from the prefaces that she has written for the latest editions of her books. It is colloquial but generally avoids slang or forms of words that might date or exclude readers. It is most often told in the past tense, with attention grabbing immediacy and some unobtrusive reflection. Although the viewpoint is clearly a child's, particularly in its sensitivity to adult unfairness, the narrative modulates from the character's immediate viewpoint to that of a reflective implied adult observer, who, imperceptibly, but frequently and decisively, comments on events and behaviour, shapes character and creates mood.

One simple but effective way in which Jacky achieves this is in the qualification of dialogue: "'I'm here," said Oliver, patting my arm nervously, as if he was trying to make friends with a snappy little dog'; or "'Don't Dolphin!" said Oliver primly.' (*The Illustrated Mum*, 224-225, 231). In each case, the narrative conveys attitudes which might have been felt by Dolphin but which she would hardly have been able to put into words so precisely. Equally, these qualifications tell us something about Oliver while conveying Dolphin's irritation with him at a moment when he is being very helpful to her: an example of Jacky's sensitive reading of character and the interaction between friends.

Another quality of Jacky's writing is the way in which she uses events in a story to illuminate a character's feelings and convey the story's meaning. When Marigold paints herself white (appearing ghost-like to Dolphin) in *The Illustrated Mum* it is shocking not only because she has actually endangered her life, but because she has obliterated the distinctive aspect of her personality, as if she has tried to rub herself out, an act that is thus even more tragic in its implications. When Andy in *The Suitcase Kid* creates a house in the mulberry tree in a neighbour's garden for Radish, her favourite rabbit toy, there can be little doubt that she is trying desperately to hang on to an idea of family life that is no longer possible for her; and in *Vicky Angel*, Jade's guilt and grief are literally embodied in the increasingly demanding ghost of her dead friend Vicky.

The Story of Tracy Beaker not only introduced a new style of writing for Jacky, it also began her long-standing partnership with her illustrator, Nick Sharratt. The idea of using illustrations was Jacky's and it derived in part from her memory of the enjoyment she had from the illustrated books of her own childhood. It was also part of a more playful approach to her writing, introducing Tracy through Tracy's journal entries and breaking up the text with letters between Tracy and Cam. She does not always use such devices, but there are always Nick's illustrations, even in the books for older readers, like *Girls under Pressure* or *Lola Rose*, or her historical fiction, like *Hetty Feather* and *Queenie*. Nick's naïve cartoon style of drawing serves both to add to the humour of the stories and call attention to them as fictions, balancing the realism of Jacky's subject matter. They reflect Jacky's rejection of literary pretension and her determination that her books should be as unthreatening and attractive to children and young people as possible. They are also an implicit invitation for her readers to make up their own stories and draw their own pictures.

Jacky's characters are often budding writers like Tracy, or young artists like Ellie in *Girls under Pressure*, and often act out their anxieties and aspirations through various forms of play. This encouragement to self-expression is intrinsic to Jacky's insistence that children be themselves. Her characters are often outsiders and a constant theme in all her books is a resistance to conformity, to peer-group pressure, and bullying of all kinds, whether in the playground or fashion magazines. Jacky's principal characters are girls (with the notable exception of Tim in *Cliffhanger*) and so are the overwhelming majority of her readers. Jacky has described herself as a feminist, but there is nothing programmatic about her writing, and there are few writers who portray so well how cruel girls can be to each other. What her books show is impatience with limiting gender expectations, whether of girls or boys and an implicit encouragement to girls to stand up for themselves and to have high and realistic aspirations.

Her treatment of difficult times and sometimes difficult children, rather than offering moral judgement or political and social comment, is focussed

on what happens to children (and adults) in those situations, how they suffer and how they cope, sometimes badly and sometimes well. Above all, her books are funny and tender. Rather than unrelieved pain and gloom, she finds humour and sometimes unlooked for joy in these situations, and resilience and creativity in her characters. Friendship can be both the source of much of the pain that her characters feel and of their comfort and happiness. Rather than expecting her characters to live in any particular way, she relishes individuality, even if, like Marigold's obsessive tattoos in *The Illustrated Mum* it can become tragically distorted. Her books, while recognising people can be neglectful, intolerant and cruel, are a celebration rather than a condemnation of humanity. If they do not always offer entirely happy endings, they always offer hope to her child characters and readers. Jacky's commitment to

offering support and reassurance to children who feel unhappy or insecure is clear not only from her fiction but from the care with which she responds to children in person or by letter and her work with various children's charities.

It is rare that a writer of Jacky's calibre is so productive, so popular, or so open to her readership. Here is Nicholas Tucker's assessment: "This is writing that both entertains and educates, within which joy sometimes gives way to sorrow and where a character's problems once expressed, are never allowed conveniently or sentimentally simply to fade away. It is a tribute to children, as well as to the author, that writing of this quality enjoys such popularity. Here is proof that when offered the best in reading, young people have seized on it both gladly and of their own volition." ³

¹ Joanna Carey, *An Interview with Jacqueline Wilson*, London: Egmont, 2000, p 31

² Interview with Jacqueline Wilson,
<http://www.thewhocarestrust.org.uk/pages/jacqueline-wilson.html>

³ Nicholas Tucker, *Jacqueline Wilson* in Nicholas Tucker and Nikki Gamble (ed.) *Family Fictions*, London and New York: Continuum, 2001, p 74

Interviews with Jacqueline Wilson

Jacqueline is very willing to talk about her work, so there are a great many interviews to choose from, a lot of which you can find on the web, including many video items on YouTube. We recommend that you definitely look at the following video interview with teenage book enthusiasts, we have also included the text of two other recent interviews.

1. Jacqueline interviewed by The Guardian Children's Books Site Young Journalists 2010 (about 12 minutes):

<http://www.youtube.com/watch?v=pVlt5MTvUQU>

2. An interview with Jacqueline Wilson by Partnership for Children, 2009

Partnership for Children is an international charity that works to promote the emotional and social wellbeing of children around the world and that runs a programme called Zippy's Friends (referred to in the interview) for 5-7 year olds in infant and primary schools helping to develop emotional and social skills.

<http://www.partnershipforchildren.org.uk>

Jacqueline is a supporter of Partnership for Children and this interview was to draw attention to two booklists published by the charity, *Good Books for Tough Times for Children*, one for 5-8 year olds and one for 9-12 year olds, which identified stories that tackled social and emotional issues which might trouble children and parents: for instance, bullying, family issues, loss and death.

Jacqueline Wilson is one of the world's most successful children's authors. Her books have sold more than 20 million copies and been translated into 30 languages. She writes about the difficult issues that confront children, and draws a huge response from her readers.

Many children write back, discussing the book they have just read and telling her about their own problems. Hers is a mailbag that quickly dispels the picture of childhood as a time of innocence and unalloyed happiness.

'A lot of children are worried about being teased or bullied,' says Jacqueline. 'A lot of children are sad about their pets dying. A lot of children are worried because their best friend has gone off with someone else. Or they say "my mum and dad have split up, and I don't like mum's new boyfriend." Many worry about the transition to secondary school.'

Perhaps children tell her about their problems because she often writes about children who have had a raw deal. *Bad Girls*, for instance, deals with the effects of bullying.

'Bullying seems to be happening more and more now, and it is quite terrifying physically. Bullies are beating kids up and doing the most appalling things. I try to show that there are children who are bullies, and then try to let children work out why. Children do have an immense sense of what is fair, and most of them want to be good and want things to be fair, even if they don't always manage to behave in that way.'

She has tackled the tricky issue of death in two books – *The Cat Mummy* for younger children, and *Vicky Angel*.

'In Victorian times, of course, every single children's book had a death or a death scene, but it seems to have become something we are uncomfortable about. It's difficult from a writer's point of view, because everyone has a different view of death,

Interviews with Jacqueline Wilson

with matters of religion, background, culture. So it helps that I write from one child's perspective. I'm not saying that this is what happens when we die, I'm just showing how one character feels about it. It's helpful to children because it's very difficult if you cannot talk about it.'

Jacqueline's willingness to write about difficult issues and difficult children has drawn criticism. Some parents, for instance, have complained that Tracy Beaker, heroine of a series of books, is a bad role model. But Jacqueline trusts her readers.

'Tracy Beaker is appallingly badly behaved, but that is because she has had a very rough start in life,' she says. 'When I go to schools and ask children why they like her, they say "because she's naughty." Then when I ask why she's naughty, they say "because she's sad." I ask why she is sad, and the children say "because she wants to see her mum," or "she doesn't have any friends." I am thrilled to bits that they can see the reasons why Tracy is as she is.'

Jacqueline is quick to agree that the books she writes today are very different to the books she read as a girl.

'These are books I would like to have read,' she says. 'I was an avid reader of children's books, but from eight or nine I preferred to read adult books about children because they presented childhood in a more realistic way. In the Fifties, children's literature was bland. Everybody knew their place, and Mum and Dad always knew best.'

But isn't there a danger that writing about difficult and painful issues presents children with a rather bleak view of life?

'Yes, that's right. For instance, there is a moment for most children when they suddenly realise that at some stage mum and dad are going to die. As adults we manage to blot it out and pretend it doesn't happen, but children can become quite obsessed about it for a time. So I'm generally in

favour of giving a happy ending, but when you're dealing with these sorts of situations you have to be truthful. I wrote a book called *The Suitcase Kid*, which dealt with separation. Many kids feel "if only I can do the right thing, mum and dad will come back together again." I deliberately didn't have the mum and dad getting back together again, because that's not what usually happens, but gradually the main character begins to come to terms with it and to make new friends.'

Jacqueline sees an obvious link between her own work and Zippy's Friends, the programme run by Partnership for Children which helps young children to develop coping and social skills.

'It's lovely that there is a whole programme trying to address children's emotional health,' she says. 'We are now addressing children's physical health, and realising that it is a good thing if they can eat healthy food and have more exercise, and it seems bizarre that we're not also addressing their emotional health and helping our children to be happy human beings. Lots of parents want their children to be rich or famous, but these things are not 'it' at all. 'It' is being a kind and happy human being who gets on well with other human beings.'

'If there is any kind of theme to my books, it's 'don't pick on people because they are the odd one out.' It's about valuing people. I think sometimes when children are nasty to a child who is different they haven't really thought it through, haven't considered that the other child is actually another person, just the same as them. If you show them what it is like to be in a wheelchair or to have a speech defect, they look at other children differently.'

Jacqueline thinks that in some ways life is harder for children growing up today than it was when she was a girl, or even when she was bringing up her own daughter, Emma.

'The pressure on children to be cool is very difficult,' she says. 'Little girls are expected to stop playing with dolls by the time they are six, which I

Interviews with Jacqueline Wilson

think is awful. Ten and eleven year olds are desperate to have high heels and to wear clothes that would look more suitable in a nightclub. It's a huge dilemma for parents who don't have much money or who have different values. Children are under so much commercial pressure.'

She worries too that in many countries fears for their safety mean that children are not allowed to go off with friends and play in the park, and are instead kept indoors or under adult supervision. Adults, she thinks, sometimes organise children too much.

'Children now have gym one day, Brownies the next, so many different things. They're all lovely activities, but sometimes I think we over-stimulate children, instead of letting them create their own games or just lie on their backs on the grass, chewing a bit of grass and gazing at the sky.

'I worry about reliance on the Internet. Downloading some information is not the same as thinking about it and looking it up in a book or two. All books have had editors, whereas you don't always get that on the Internet. I find it sad when 30 children all hand me their projects on Jacqueline Wilson and, apart from how they've laid it out and maybe someone has downloaded a different picture, they're really all the same. What's the point of that?'

Yet one thing she can see from her own sales figures is that, despite competing attractions, children still love to read. The appeal of a good book is timeless and international.

'In Japan, for instance, I'm quite popular, even though the culture and way of education are very different. Children seem to identify with the characters – it's very strange. In Australia and New Zealand, the children's way of life is very different, and when I read to them after three minutes they're all laughing at my English accent, and yet

they always laugh at exactly the same point in the story as English children, always sit up straight at the same tense part.'

As much as children love to read, so Jacqueline loves to write. She has written 'about 90' books, still produces two a year and has no intention of stopping. The bestsellers will keep coming, and so will the letters from her legion of young readers.

3. An interview with Jacqueline Wilson and Nick Sharratt at the opening of the exhibition of their work at Seven Stories, the National Centre for Children's Books in Newcastle, UK in October 2011.

Sally Priddle in The Courier Online at <http://thecourieronline.co.uk/i-never-wanted-to-be-like-enid-blyton-an-interview-with-jacqueline-wilson/>

Hailed the gothic grandmother of children's literature, Jacqueline Wilson has been churning out books for 10-12 year olds for the past two decades. Colourfully and memorably illustrated by Nick Sharratt, the twenty-first century's answer to Quentin Blake, they have a worldwide following of the highest level of adoration. Wilson is renowned for capturing overly imaginative, unforgettable characters. Her content rarely shies away from tackling serious issues and she holds a unique talent in bridging the gap between reality and fiction.

Since the beginning of their career together, Wilson and Sharratt have written and illustrated books on some of the most upsetting issues that affect children, including bulimia, domestic violence, abandonment and growing up in care. These highly sensitive and often badly dealt with topics have led both Wilson and Sharratt to find ways to convey the seriousness of the issue through narrative. They reassure the reader that they are not alone, however bad it may seem. Despite Wilson challenging some of the most controversial and touching problems out there she believes her current stature may make writing for older teenagers a much harder test.

Interviews with Jacqueline Wilson

“The subject matter for older readers would concern me,” Jacqueline confesses. “I’m very lucky for my name to be recognised, so no matter what Nick may put on the cover or how sophisticated he made it look, a parent might pick it up thinking that their seven year old loved to read and then the content would be inappropriate for a younger reader. And I know that if we put ‘unsuitable for under 14s’ on the cover it would just be like a red rag to a bull. Well, it certainly would have been for me at that age.” Wilson says this has led her to try and aim her books for as wider range of people as she possibly can, but in the future she might undertake the challenge of writing for the older group: “Watch this space!”

Nick also says that he has to be sensitive towards the issues in the book when devising the front cover, as he wants to portray the right message to readers. “I get the manuscript for the books and read it a few times, try to get a feel for the book and then I always start with the cover. There’s a huge team that gives me ideas and we work together to find out what works and what doesn’t”.

Nick says that the age the book is aimed at is also critical to the amount of illustrations that he draws for it: “if it is an older, darker book than I don’t do many illustrations at all and rarely draw the characters. I instead choose to draw symbolic images that allude to ideas in the book. Whereas if it is a younger reader I like to go to town, at the moment I am illustrating Jacky’s new book and there are 170 images.” Despite Nick being a fun children’s illustrator it is clear that when it comes to his drawings he takes them very seriously and always aims to make them perfect for the text.

Although, it seems even the best have to have their work approved. Nick jokes he is a bit like a child when it comes to getting his drawings approved by others: “I have a very personal attachment to my drawings and therefore when I ask people for their opinions on them if I don’t get the right response I can be quite rude.”

Jacqueline laughs when she hears this. “When my daughter was younger I used to read her my books and in some ways I was the mother from hell as I used to test out my stories on her,” she says. “If I read to her what I thought was a really funny bit and she didn’t laugh I would stop and ask, ‘Why aren’t you laughing? Wasn’t that really funny?’ Basically I was pretty much everything a mother shouldn’t be.” Jacqueline’s daughter, Emma, now an adult, still approves of Jacqueline’s books but has, over the years, learnt only to say positive things about them.

The Children’s Literature Centre Seven Stories, in Ouseburn Valley, has now opened an exhibition dedicated to the long history of work that Jacqueline and Nick have created together, entitled *‘The Diaries and Daydreams of Jacqueline Wilson’*. Named after Jacqueline’s autobiographies, the exhibition charts Jacqueline’s rise to literary fame and how she was inspired to write each of her books. Jacqueline seemed pleasantly overwhelmed with how the exhibition had come together: “This is such an exciting and surreal experience, it is just so strange seeing my life laid out so I can actually go on a journey through it and see how I started”.

The specific books featured in the exhibition were all chosen by Jacqueline as they represented a broad overview of the different subject matters that she has written about. As well as each one holding a particularly special place in her heart, it is clear that she has taken a long time choosing each section of the exhibition and hoped they would please as many of her fans as possible.

“For me *Cliffhanger* was a must, so that when boys are brought here on a school trip they can see that I don’t just write books for girls with silly pink covers. I also hope that teenagers will come and see how I got started in my writing, whether in magazines or children’s writing. I think anyone who enjoys children literature could come and enjoy all the exhibition has to offer. I don’t think that your

favourite children's books ever leave you – well, mine still haven't left me!"

Jacqueline often creates characters that indulge in and enjoy creative writing or making up their own imaginary worlds to escape into. She claims that this concept was initially developed because she wanted to show children that there wasn't some magic path to become a writer – "you just need a pen or paper or a computer," she says. "There's no instant success. It is a hard but delightful thing to do, and if you are very lucky it can work out for you, it is about daydreaming, reading and writing lots. I hope that I show this through my characters."

Jacqueline explains that upstairs in the exhibition there is actually a diary she wrote when she was 14, saying that she never wanted to be a children's writer and never wanted to be like Enid Blyton. "I wrote the book *My Secret Diary* when I was about 14 to show readers that I was the silliest teenager ever, but I was serious about being a writer," she says. "I loved Enid Blyton but I arrogantly thought I don't want to do what she did. I want to write about realistic children, with problems and issues; fortunately I did and it worked out for me. I think it shows anyone can be silly and that I wasn't amazingly talent from the age of five, it was all about growing and trying."

Nick, who has been concentrating on Jacqueline as much as I have whilst she has been talking, sparks up: "I think what is great about this exhibition is that even I am learning new things about Jacky and I have worked with her for 21 years now."

The exhibition also has a section dedicated to Nick, both his drawings and how he became an illustrator, as well as life sized copies of his images decorating the whole of the room. Nick tells me he thinks that the huge images are "the weirdest things" for him as he is accustomed to only seeing his illustrations the same size as he draws them – but seeing them blown up in this way gives him goosebumps. "It is all just wonderful, I feel very touched by the whole thing," he says. "It is a brilliant dedication to the books and especially Jacky and how she has had an influence on so many children."

With the exhibition at *Seven Stories* just opening, Jacqueline is still touring with the latest addition to her empire, *Sapphire Battersea*, as well as working on the third installment of the Hetty Feather series. With Nick illustrating another book for Jacqueline, it's clear that the dynamic duo isn't going to stop any time soon; but with such a winning combination, why would they?

Jacqueline Wilson Awards and Honours

- | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1991 Highly Commended for the Carnegie Medal for <i>The Story of Tracy Beaker</i></p> | <p>2003 Annual British Book Awards Children’s Book of the Year for <i>Girls in Tears</i></p> |
| <p>1993 Red House Children’s Book Award for <i>The Suitcase Kid</i></p> | <p>Four Jacqueline Wilson titles are voted into the top 100 in the BBC’s Big Read poll of the UK’s all-time favourite books: <i>The Story of Tracy Beaker; Double Act; Vicky Angel;</i> and <i>Girls in Love</i></p> |
| <p>1995 Smarties Prize for <i>Double Act</i></p> <p>Red House Children’s Book Award for <i>Double Act</i></p> | |
| <p>1996 Highly Commended for the Carnegie Medal for <i>Double Act</i></p> | <p>2005 UK Children’s Laureate (until 2007)</p> |
| <p>1999 Shortlisted for the Red House Children’s Book Award for <i>Girls under Pressure</i></p> <p>The Guardian Children’s Fiction prize for <i>The Illustrated Mum</i></p> <p>Annual British Book Awards Children’s Book of the Year for <i>The Illustrated Mum</i></p> <p>Shortlisted for the Whitbread Children’s Book Award for <i>The Illustrated Mum</i></p> | <p>2005 Honorary Doctorate from the University of Winchester</p> <p>Honorary Doctorate from the University of Bath</p> |
| <p>2000 Highly Commended for the Carnegie Medal for <i>The Illustrated Mum</i></p> <p>Honorary Doctorate from the University of Kingston</p> | <p>2007 Honorary Doctorate from the University of Roehampton</p> <p>Honorary Doctorate from the University of Dundee</p> |
| <p>2002 Order of the British Empire for services to literacy in schools</p> <p>Blue Peter People’s Choice Award for <i>The Story of Tracy Beaker</i></p> | <p>2008 Professorial Fellow, Roehampton University</p> <p>Created a Coram Fellow by the Foundling Museum, London</p> <p>Dame Commander of the Order of the British Empire for services to children’s literature</p> |
| | <p>2011 <i>The Diaries and Daydreams of Jacqueline Wilson</i> : an exhibition of her work at Seeven Stories, Newcastle, UK, subsequently touring throughout the UK</p> <p>Pro Vice Chancellor, Roehampton University</p> |
| | <p>2012 Honorary Fellow of Corpus Christi College, Cambridge University</p> |

Books for consideration by the Jury : First five

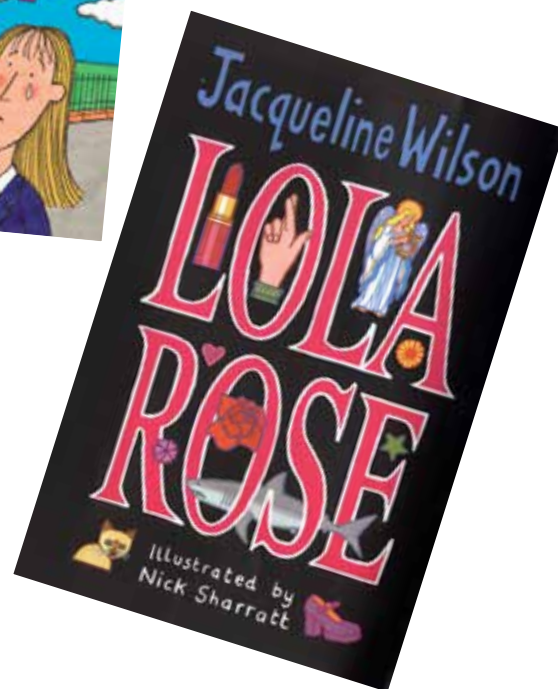
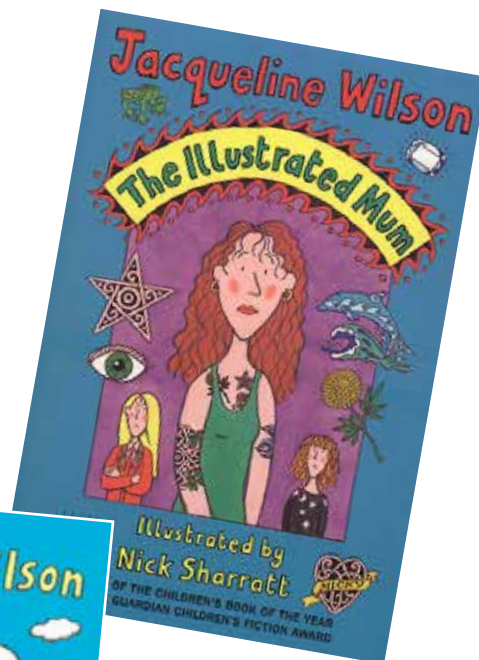
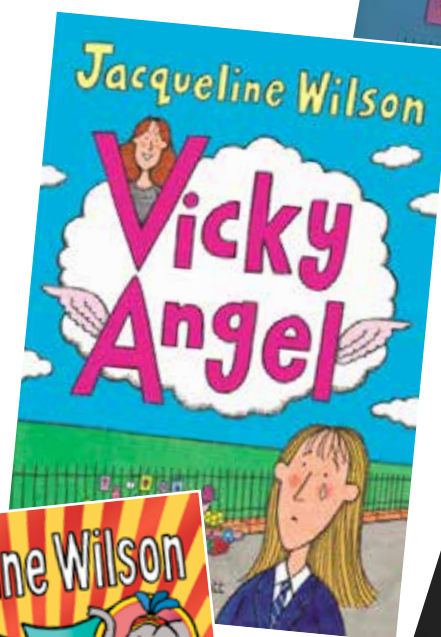
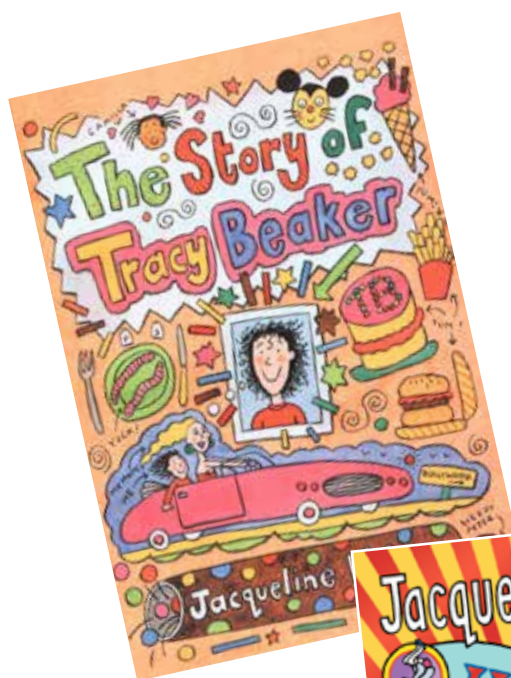
The Story of Tracy Beaker, Doubleday, 1991

The Illustrated Mum, Doubleday, 1999

Vicky Angel, Doubleday, 2000

Lola Rose, Doubleday, 2003

Hetty Feather, Doubleday, 2009



Books for consideration by the Jury : Another five

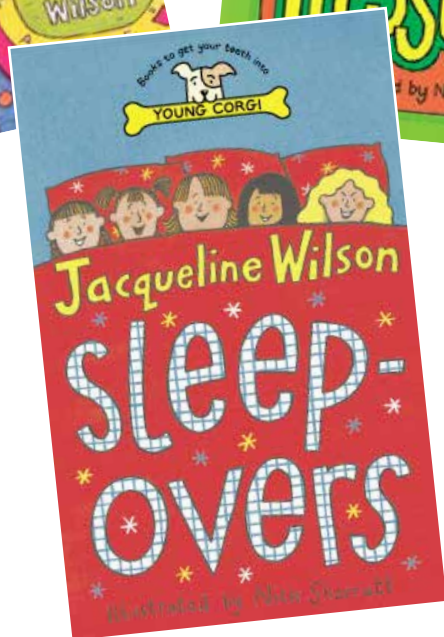
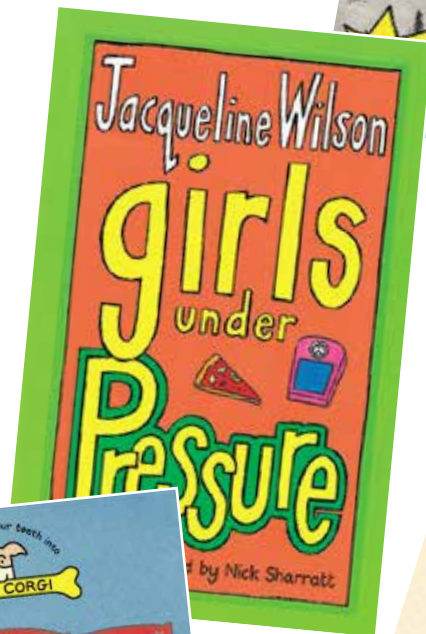
The Suitcase Kid, Doubleday, 1992

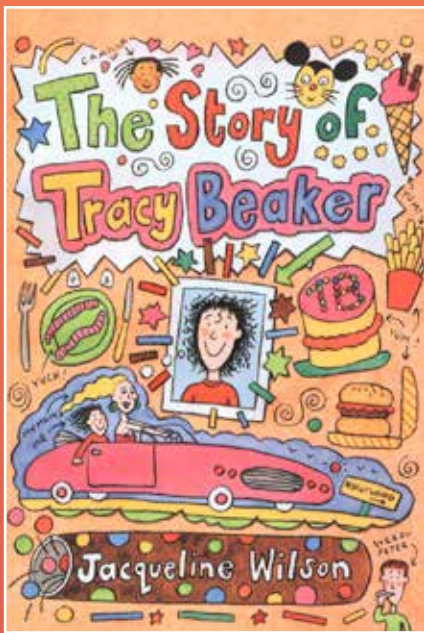
Cliffhanger, Corgi, 1995

Girls under Pressure, Doubleday, 1998

Sleepovers, Doubleday, 2001

Queenie, Doubleday, 2013





Shortlisted for the Smarties Prize [judged by children] 1991

Highly Commended, Carnegie Medal 1992

Blue Peter People's Choice Awards 2002

No 31 in the BBC Big Read poll of the UK's favourite 100 books

First published 1991

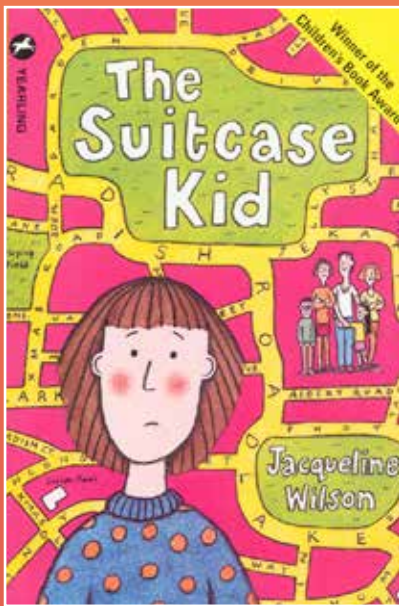
A first person narrative about a bright and feisty girl. Tracy has spent most of her life in the British foster care system, always fantasising that her mother will come back for her. When Cam, a writer, comes to do research for an article, she and Tracy connect. Not intimidated by the angry ten-year-old's tantrums and fibs, Cam exerts a positive influence on Tracy, who finally makes overtures of friendship to some of the other kids. Tracy is at times a tough character to like – she is rude, sarcastic and unfriendly. However, perceptive readers will quickly see beneath the outrageous tales and bravado a vulnerable youngster desperate to be loved. The book ends rather abruptly, with Tracy asking Cam to be her foster parent, but readers will be glad to know a sequel is imminent. Sharratt's witty cartoon-like drawings enliven this universal tale of a child struggling to belong. Readers will root for Tracy, who never admits to tears, only to attacks of hay fever. A well-paced and involving novel in which a memorable character learns to cope better with her very real problems.

B. Alison Gray in *School Library Journal* [USA] July 2001

Tracy Beaker is funny, desperate, clever, tough-as-nails and very much a 10-year-old girl. Many people would say she hasn't much going for her, but I don't think that is true. I liked the way Jacqueline Wilson managed to keep Tracy human without making her tale too sentimental. The author also includes bright moments of humor throughout. While I was reading the book I felt certain that I would love to take Tracy into my home. I was equally certain I wouldn't want her there for long. Tracy lives in her fantasies, believing her pretty mother may be in Hollywood becoming a movie star. But Tracy also lives in a world where making a small mistake can spin out of control in an instant. If you want the chance to laugh out loud while reading, pick up this book. If you want to see how a child no one else wants manages to make her way through life, pick up this book. Either way you will not be disappointed.

Extract from a review by Cassia Van Tisdale on January 1, 2011

<http://www.kidsreads.com/reviews/the-story-of-tracy-beaker>



Red House Children's Book Award
(judged by children) 1993

First published 1992

To portray divorce with humour and sympathy takes great skill and Jacqueline Wilson demonstrates she has this in abundance with this delightful book. Told in diary form by a ten year old, she takes the reader through the alphabet from A for Andrea, the child in question, to Z for Zoe, her new baby stepsister. Along the way she tells of the painful tug of war visiting dad one week and mum the next, her homesickness and the problems coping with horrible stepfamilies. A wonderful, moving, yet funny book - a special read.

V. Bierman in *Books for your Children Vol. 28 (1) Spring 1993*

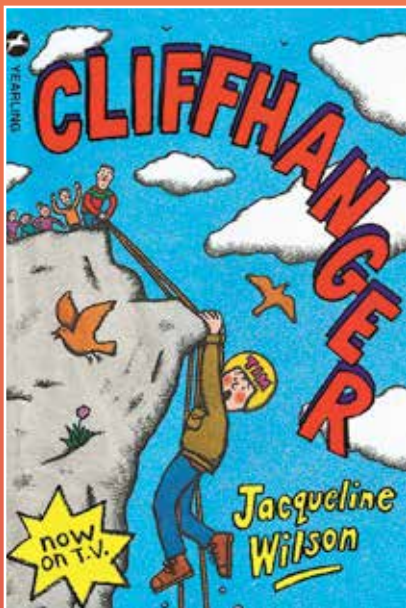
The Suitcase Kid deals with a common family drama. Andy's parents have split up and they've both created new families – leaving her shuttling back and forth between the two houses, feeling like a fifth wheel. I don't think anyone has ever suggested that divorce is easy for kids and I think that this book would be a friendly, comforting read for kids going through the process. Wilson handles the subject matter with her trademark tact, empathy and consideration – the Happily Ever After she proposes is totally plausible, and offers an alternative to the fantasy that a broken marriage can be put back together, just as it was.

Wilson has an apparently effortless, almost invisible writing style which helps me get so absorbed in the world that I rarely notice her technique. It's a difficult trick to pull off, and the fact that I don't notice the writing is a sign that she's very good at what she does. In *The Suitcase Kid*, each chapter title starts with a different letter of the alphabet, in order. It's a little thing – something I imagine she did for her own amusement – but it reminded me to look out for her technique and I'm impressed.

Extract from a review by Elizabeth Bagwell

<http://www.elizabethbagwell.me.uk/2012/08/the-suitcase-kid-by-jacqueline-wilson>

For an introduction to the stage adaptation see <http://www.youtube.com/watch?v=QST6U899VLY>



First published 1995

Anti-hero Tim, who dreads any kind of physical activity, is sent on an adventure holiday by his domineering father. At first Tim hates every minute, especially the scorn heaped on his wimpish behaviour. Abseiling, in particular, scares him to jelly, and there are some terrifying moments when he disobeys instructions. But brain wins over brawn. Tim solves a problem for his team, thus helping them to come out on top, and is finally accepted. Jacqueline Wilson's easy humorous style deals lightly with a serious problem. Many children who share Tim's agonies will perhaps take courage from this entertaining story.

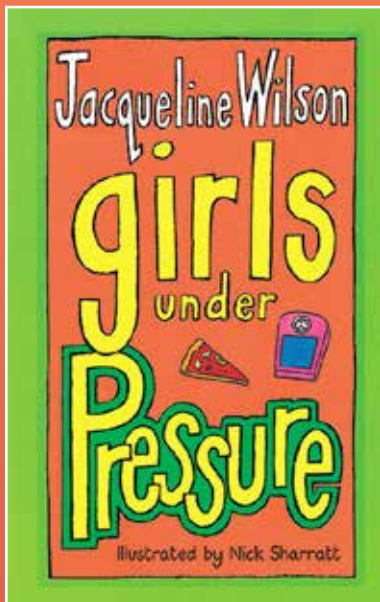
Hazel Townson in *School Librarian* 43 (2) May 1995, p 66

Cliffhanger was originally a drama that Jacqueline Wilson adapted into a novel for young readers. Aimed for children aged eight plus, it is a riveting read for children beginning to read thicker books independently. Without being inundated with too much text, the quirky illustrations by Nick Sharratt - often used in Wilson's novels- add extra humor to the story. Written in first person, the novel immediately creates an intimacy with the character

Tim Parsons that readers can identify with. At the beginning of each of the five fun chapters there is a postcard which gives you an insight into the way Tim is feeling at the time. These also give a hint about what is going to happen in that particular chapter.

Fast paced, it is easy to see why Jacqueline Wilson is one of Britain's top authors. She has the ability to write convincingly at different levels, depending on the age range she is writing for. In this case, she writes as a nine year old boy. It is as if it is a voice of a child telling his story when you read this book. There is a lot of dialogue, which makes it fun for readers. Humor is brought in to lighten difficult situations and Wilson has the ability to reach out and understand her audience.

Extract from a review by Cindy Shanks
April 22 2009 on <http://www.helium.com/items/1423801-cliffhanger-review>



Red House Children's Book
Award Shortlisted 1999

First published 1998

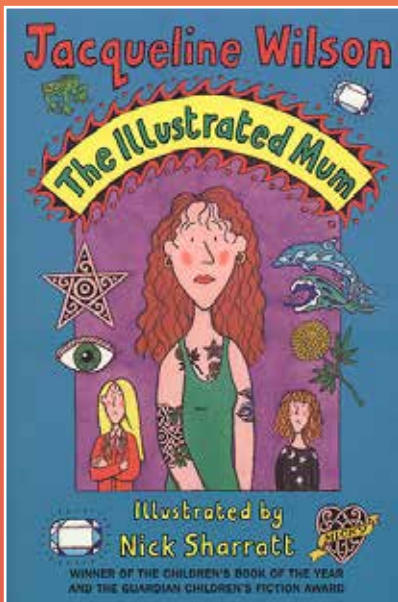
Ellie and her friends Nadine and Magda are back for the second title in their trilogy, and they are indeed, as the title suggests, under pressure. Nadine's in the running for a teen-modeling prize offered by trendy *Spicy* magazine, and Magda's stunned to discover that her approachability and mature looks have gotten her a reputation as an easy lay. Narrator Ellie is worst off of all: horrified by the difference between her rounder body and the skinny frames of the wannabe models, she throws herself into dieting with a dangerous determination, falling back in desperation on bulimia and becoming generally obsessed, unhealthy, and unhappy. This is fairly programmatic, complete with the obligatory hospitalized anorexic to serve as a warning, and some of the implications are unintentionally problematic (there's repetition of the fact that Ellie was never fat, but little acknowledgment that this approach would be dangerous even if she really had been overweight). Wilson's writing remains lively even when preachy, however, and she's tapped into authentic anguish with Ellie's conviction that she's Nadine's "sad fat friend" and her desire to enact some control over her own body. The portrait of Ellie's caring but thoroughly confused and unhelpful family is also realistic, and

the acknowledgment of the familial strains such a problem can bring adds some welcome breadth to the picture. This isn't quite up to the standard of the first title, but it's nonetheless a companionable narrative about a trio that many readers will recognize as comrades.

Review in *The Bulletin* [USA] October 2002

I started reading this book two weeks ago and I loved it. It not only relates to how I feel but I am pretty sure it related to many of my friends and other girls out there. This book opened my eyes into knowing how important it is to take care of my body. Ellie made herself suffer a lot. She starved herself and she never was satisfied about how she looked. This book is an example of how teens and women suffer about their physical appearance. All they thought about was to change how they looked; but did they learn how to accept themselves for who they were?

Extract from a five star review by Loops Herrera at http://www.goodreads.com/book/show/261905_Girls_Under_Pressure



Guardian Children's Fiction Prize 1999

Children's Book of the Year 1999 from The British Book Awards

Shortlisted for the Whitbread Children's Book Prize 1999

Highly Commended for the Carnegie Medal 2000

First published 1999

The Illustrated Mum has all the qualities of Jacqueline Wilson's previous successes - the observant first-person child narrative; the resourceful heroines; the fragile family structure; the importance of hope; and the difficulties of children who have to manage their own lives. Marigold, the highly tattooed "illustrated mum" of the title, is different. Her daughters, Star and Dol know that, and for years they have made themselves believe that their strange life with her is special, rather than mad which they really know it is. But now Star has grown out of the make-believe. She wants to be conventional and, above all, she wants to be rid of the responsibility for an irresponsible parent. Dol, younger and less bright, struggles to keep up some illusions about her mother, but, when Star finds a way out through a new life with her father, Dol's best efforts are not enough. Marigold covers herself in white paint to obscure the tattoos in a wild attempt to be "normal" and even Dol realises that she needs help. There is no happy resolution - only a new way forward for two girls who, like many other children, have never known what is conventionally thought of as "childhood". And all this without either preaching about how society should be, or apportioning blame to any of the adults around whom this has happened. Jacqueline Wilson's

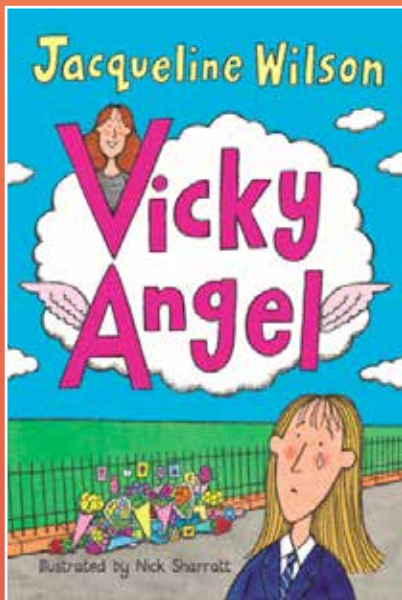
brand of naive narrative prevents her books from being mawkish or sentimental. Instead, they are disturbingly perceptive and provocative.

Extract from a review by Philip Pullman in *Guardian Education* May 11 1999

There are many Dolphins living in our society, and stories like hers need to be told, not only so that children in her position may realise they are not alone, but also in the hope that others may realise that when a child is unkempt and seemingly uncared for there may be a reason. As always, Wilson's style keeps a degree of the grimness at a distance, and the love which Marigold has for her daughters and they for her is evident throughout the story.

Extract from a review by Valerie Coghlan in *Books for Keeps* September 1999 at <http://booksfor-keeps.co.uk/issue/118/childrens-books/reviews/the-illustrated-mum>

See also Jacqueline's introduction to the book at <http://www.youtube.com/watch?v=d9bu-Ybrqh4>



First published in 2000

Jade and Vicky have been friends since their first day at primary school, although it is a rather one-sided relationship. Vicky is domineering, popular, pretty and girl everyone wants to be friends with; Jade is happily subservient, prepared to court Vicky's friendship at any price. When the two girls are walking home from school, following an argument about which after-school clubs they should join, Vicky is knocked down and killed by a passing car. Jacqueline Wilson then takes something of a risk, by immediately having Vicky reappear as a ghostly spirit, who is visible to Jade, and can communicate with her. Vicky's presence is at first comforting to Jade, but then becomes increasingly oppressive as her life is controlled once more by the imperious ghost. The sensitive issues of bereavement, grief, guilt and true friendship are deftly stitched into the story, with the gentle touch of a craftsman. This book is highly recommended.

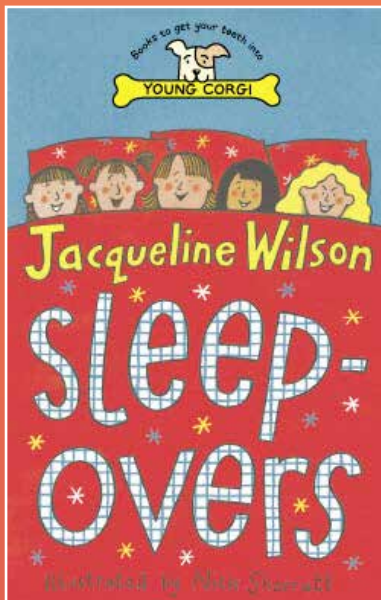
Robin Barlow in *School Librarian Vol.49 (1) Spring 2001*

Vicky Angel is a novel for fairly young children. Death isn't an easy topic for any child, let alone any adult, and yet this metaphor of ghost-for-grief is handled superbly well by Wilson. Even Sophie, at nine, had realised that Vicky's ghost may or may not be real - she may perhaps be a visualisation,

a desperate clinging-on by Jade to the friend she once had. Wilson captures Jade's feelings perfectly, she describes them with understanding and sympathy but she's never less than honest, never patronises and never gives way to mawkishness or treacly sentiment. Some of the passages which show how grief is so numbing, the way it makes time seem irrelevant, the way it can obsess a person, are not easy to read, even for me, a grown-up. Yet the book has a lightness of touch, lent by its honest, gentle, wry humour. Vicky is as funny and full of jokes dead as she was alive. The prose isn't clever or pretty - it's almost completely lacking in metaphor, simile or anything else literary. It's highly colloquial and not even grammatical most of the time, yet it dragged me in immediately. Somehow that easy, vernacular style is full of emotional truth and an almost frightening honesty. I don't believe in hiding sadness, or anything else for that matter, from children, however hard it is. I don't think Jacqueline Wilson does either and I'll be sure to be reading more of her.

Extract from *Bookbag* review at http://www.thebookbag.co.uk/reviews/index.php?title=Vicky_Angel_by_Jacqueline_Wilson

See also a readers review at <http://www.youtube.com/watch?v=2rdIDYhKukE>



First published 2001

Just as you would expect from Jacqueline Wilson, this is a funny and moving story in which “issues” are tackled with a skilful, light touch. Daisy is new at school and has made some good friends already; the five of them call themselves the Alphabet Girls. There are just two problems. The first is Chloe - the kind of manipulative, unkind leader whom the others have “tried and tried to stop being friends with...but it is better to have her as your friend than your deadly enemy”. The second difficulty is the new craze for having sleepover parties and Daisy’s older sister, Lily. “Something went wrong with Lily when she was born” and she has many special needs. Now Daisy fears that her new friends - and Chloe especially - will call her cruel names. As the story progresses, Daisy soon realises that her friends can be trusted - apart from Chloe, who becomes more and more unpleasant. The ending is particularly satisfying. At Daisy’s for her sleepover at last, the other girls treat Lily well; and it is through Lily that they finally get the ammunition they all need to break away from Chloe. An excellent story for the under-10s.

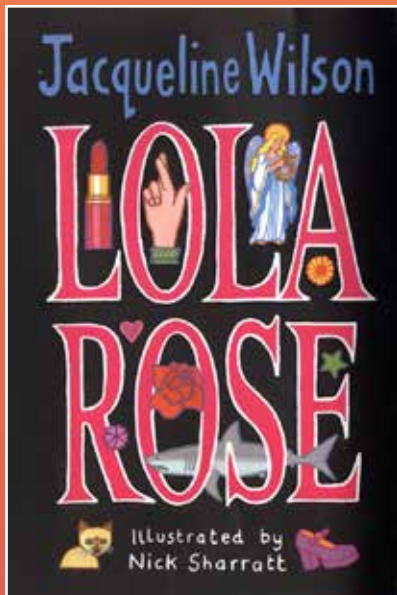
Josie Harvey in *School Librarian* Vol. 49 (3) Autumn 2001

Amy, Bella, Chloe, Daisy and Emily are friends at school and have their own Alphabet Club (just look at their initials!). Daisy is the newest member and is desperate to fit in, even though Chloe is distinctly unfriendly to her at times. Throughout Daisy’s first year at the school, the girls plan ever-more elaborate sleepover parties for their birthdays. Daisy is dreading the time when her birthday comes round as she doesn’t know what her friends will make of sleeping over at her home, with her rather special older sister...

A superb handling of both the intricacies of young, female friendship and the joys and problems of having an older sister with learning disabilities, from our most accomplished and bestselling author.

Reviewed at <http://www.goodreads.com/book/show/850249.Sleepovers>

See also <http://www.youtube.com/watch?v=-miEZwhD50M> for a reader’s video review



First published 2003

This book, in which an abused mother and her two children run away from a criminally violent dad to a new, adventurous life, deals with a whole range of predictable Wilsonesque 'issues' – domestic violence, parental inadequacy, alcohol abuse, sexual irresponsibility, social exclusion, cancer, food-related disorders and fat – but it handles them with an unerring instinct for what its child-readers are able for. Moreover, it is a book that rises way above issues. It is a book about the human condition, using characters, situations, language and images that today's young readers can readily identify with, and it never talks down to them. There is a core of decency in this novel that belies Wilson's reputation as a writer of light and slightly risqué under-age fiction. Certainly there is plenty of honesty with regard to pre-pubescent interest in sexuality (I'm afraid bananas come into it) and a level of awareness about adult sexuality that some teachers and parents will find alarming, but this is in essence a deeply moral book. In spite of a strong fantastic streak – lots of pop culture and junk food and something of the fairytale about the wonderful Auntie Barbara who appears near the end of the story – it offers no easy answers and makes no glib assumptions, but it allows children to draw their own moral conclusions

from a set of complex and realistic characters and situations within an imagined world that has the thrill of danger about it, but is ultimately safe for them to explore.

Siobhan Parkinson *INIS* (Children's Books Ireland) 5

Well first when I was young I always borrowed Jacqueline Wilson's books at the library, she's an awesome author! I read this book 2 times 'cause it was so good! You see, I love stories like this (things that can happen in real life), it's so realistic! Sometimes things like that happen to some families and this is a great story to explain it! I thought it was well explained and the mom had gone a little crazy in the story, but I don't blame her, she had loads of stress on her (Will my husband be coming back? Will he hurt my kids? Should I hide again?) I get this story, I love this book! Keep up the awesome work Jacqueline!

Melissa, age 12, from Ontario, Canada, on 28th June 2008. At *Reading Matters*: <http://www.readingmatters.co.uk/book.php?id=206>



First published 2009

Hetty Feather is an exciting new novel from Jacqueline Wilson, her first with an entirely historical setting. It is set in 1876 when a new born baby is handed over by a destitute mother to the Foundling Hospital. A time when to be poor and abandoned carried a social stigma unimaginable today. Defiant and spirited, Hetty narrates her own life story, often challenging the unfairness which she sees all around her. *Hetty Feather* is a heart-warming and beautifully researched novel, replete with fascinating detail about a time very different from our own. Readers from 9-12 will love it.

Extract from a review by Heidi Barton in *School Librarian* Vol 57 (4) Winter 2009

Throughout her turbulent young life, Hetty's red hair, imagination and temper lead her into trouble, for when a child longs as ardently as she does to find her real mother, she is likely to pick up the wrong clues. She grows up with kindly foster parents in the country, where her adored foster brother, Jem, smuggles her into a visiting circus, admires her cleverness and fills her with dreams that they will eventually marry. But first Hetty and her poor, frail foster brother Gideon must be sent back to the Foundling Hospital in London, the one to train as a servant, the other as a soldier. *Hetty Feather* is

the most compelling tale Wilson has told, and the silhouettes by her faithful illustrator, Nick Sharratt, a real delight. The writing is studded with wonderful, vivid details, from the way darned stockings hurt young feet to Hetty's eager young body and mind, bursting with joy, sorrow, or the need to pee. Like many Wilson heroines, Hetty wants to become a writer, and her ghoulish tales protect her from bullies. Thanks to a generous servant, Ida, and a best friend, her time is not utterly wretched; but being hungry, angry, punished and forced to learn feminine skills, such as needlework and cooking, mean that it is only a matter of time before she runs away and discovers some unexpected truths concerning her origin. Her tale is realistic (delicately shadowed with a consciousness of vice that a child can safely apprehend), and when she does find real happiness, the moment is genuinely touching.

Extract from a review by Amanda Craig in *The Times* October 31 2009

See also Jacqueline's introduction at <http://www.youtube.com/watch?v=9qCR6UBXR94>

and a reader's review at <http://www.youtube.com/watch?v=gEKG8C742UY>



First published 2013

It's 1953, Coronation year. Elsie Kettle lives with her Nan – her unreliable mother is a chorus girl and rarely at home – but Elsie doesn't mind too much; Nan is her favourite person in all the world and they plan to see the coronation together. But disaster strikes: both fall ill with TB. Elsie is parted from Nan and taken to the children's ward of a Sanatorium to face a long, painful treatment. In spite of her promises, her mother seldom visits and, when she does come, she's entirely self-centred. Help comes from unexpected quarters. There's the beautiful snow-white ward cat, Queenie, who takes a special liking to Elsie; and Nurse Gabriel who's so kind; and then Elsie discovers that she can tell stories which enthral the other children. For the first time in her life, she has real friends. As Coronation Day draws near, there is another surprise: the children's ward will have a Very Special Visitor. Jacqueline Wilson has the gift of being able to get inside a lonely child's head. We experience both Elsie's vulnerability and her pragmatism. She's matter of fact about her Mum and all the 'uncles' who come and go, but she's also liable to make mistakes through ignorance and misunderstanding. An illegitimate child who lives with an ailing grandmother in poor circumstances is always going to be at a disadvantage, and Jacqueline Wilson doesn't pull her punches. But she also knows

what's important: love. Elsie loves her Nan, and, in her absence, she comes to love Nurse Gabriel and Queenie. Highly recommended for girls of eight plus.

**Extract from a review by Elizabeth Hawksley
Historical Novel Review 64 (May 2013)**

As an engaging and touching evocation of the period, *Queenie* is a consummate treat. The story is crammed throughout with delicious period details; and Wilson has also trawled her childhood for amusing turns of phrase of the day. Yet at the same time, she also manages to provide her young readers with a remarkably detailed crash course in child orthopaedics, and a sobering account of a time – not so long ago – when modern medicine still hadn't conquered TB, and many children were doomed to walk in callipers. *Queenie* is the perfect book to share with a grandparent who remembers the 1950s first-hand. And, enrobed in one of Nick Sharratt's most scrumptious cover treatments to date, it's a fitting Coronation commemorative too.

**Extract from review by Caroline Sanderson in
Books for Keeps May 2013**

See also the book video trailer at <http://www.youtube.com/watch?v=cd2eKFTbzXI>

Jacqueline Wilson Titles

Hide And Seek	Macmillan	1972
Ricky's Birthday	Macmillan	1973
Truth Or Dare	Macmillan	1973
Snap	Macmillan	1974
Let's Pretend	Penguin Books Ltd	1976
Making Hate	St. Martin's Press	1977
Nobody's Perfect	Oxford University Press	1982
Waiting For The Sky To Fall	Oxford University Press	1983
The Killer Tadpole	Hamish Hamilton	1984
The Other Side	Oxford University Press	1984
The School Trip	Hamish Hamilton	1984
How To Survive Summer Camp	Oxford University Press	1985
Amber	Oxford University Press	1986
The Monster In The Cupboard	Blackie Children's Books	1986
Lonelyhearts	Armada	1987
Supersleuth	Armada	1987
The Power Of Shade	Oxford University Press	1987
Rat Race	Armada	1988
This Girl	Oxford University Press	1988
Vampire	Armada	1988
The Left-Outs	Blackie Children's Books	1989
The Party In The Lift	Blackie Children's Books	1989
Glubbslyme	Random House Children's Publishers	1990
Is There Anybody Out There?	Armada	1990
The Dream Palace	Oxford University Press	1991
The Story Of Tracy Beaker	Random House Children's Publishers	1991
Mark Spark	Puffin Books	1992
The Suitcase Kid	Random House Children's Publishers	1992
The Werpuppy	Blackie Children's Books	1992
Video Rose	Blackie Children's Books	1992
Deep Blue	Puffin Books	1993
Mark Spark In The Dark	Puffin Books	1993

The Mum Minder	Random House Children's Publishers	1993
Come Back, Teddy!	Longman	1994
Falling Apart	Oxford University Press	1994
Freddy's Teddy	Longman	1994
Teddy At The Fair	Longman	1994
Teddy Goes Swimming	Longman	1994
Teddy In The Garden	Longman	1994
Teddy Likes The Little One	Longman	1994
Teddy Plays Hide And Seek	Longman	1994
The Bed And Breakfast Star	Random House Children's Publishers	1994
Twin Trouble	Egmont UK Ltd.	1994
Cliffhanger	Corgi	1995
Double Act	Random House Children's Publishers	1995
Love From Katy	Ginn & Co.	1995
Sophie's Secret Diary	Ginn & Co.	1995
The Dinosaur's Packed Lunch	Random House Children's Publishers	1995
The Werepuppy On Holiday	Blackie Children's Books	1995
Bad Girls	Random House Children's Publishers	1996
Connie And The Waterbabies	Egmont UK Ltd.	1996
Mr Cool	Kingfisher Books Ltd.	1996
Girls In Love	Random House Children's Publishers	1997
The Lottie Project	Random House Children's Publishers	1997
The Monster Story-Teller	Random House Children's Publishers	1997
Buried Alive	Random House Children's Publishers	1998
Girls Under Pressure	Random House Children's Publishers	1998
Rapunzel	Scholastic Children's Books	1998
The Wooden Horse	Ginn & Co.	1998
Girls Out Late	Random House Children's Publishers	1999
Jimmy Jelly	Barn Owl Books	1999
Monster Eyeballs	Egmont UK Ltd.	1999
The Illustrated Mum	Random House Children's Publishers	1999
Lizzie Zipmouth	Random House Children's Publishers	2000
The Dare Game	Random House Children's Publishers	2000
Vicky Angel	Random House Children's Publishers	2000
Dustbin Baby	Random House Children's Publishers	2001

My Brother Bernadette	Egmont UK Ltd.	2001
Sleepovers	Random House Children's Publishers	2001
Take A Good Look	Puffin Books	2001
The Cat Mummy	Random House Children's Publishers	2001
Girls In Tears	Random House Children's Publishers	2002
Secrets	Random House Children's Publishers	2002
The Worry Website	Random House Children's Publishers	2002
Lola Rose	Random House Children's Publishers	2003
Midnight	Random House Children's Publishers	2003
Best Friends	Random House Children's Publishers	2004
The Diamond Girls	Random House Children's Publishers	2004
Clean Break	Random House Children's Publishers	2005
Love Lessons	Random House Children's Publishers	2005
Candyfloss	Random House Children's Publishers	2006
Starring Tracy Beaker	Random House Children's Publishers	2006
Jacky Daydream	Random House Children's Publishers	2007
Kiss	Random House Children's Publishers	2007
Cookie	Random House Children's Publishers	2008
My Sister Jodie	Random House Children's Publishers	2008
Hetty Feather	Random House Children's Publishers	2009
My Secret Diary	Random House Children's Publishers	2009
Tracy Beaker's Thumping Heart (Comic Relief 2009)	Random House Children's Publishers	2009
Little Darlings	Random House Children's Publishers	2010
The Longest Whale Song	Random House Children's Publishers	2010
Lily Alone	Random House Children's Publishers	2011
Sapphire Battersea	Random House Children's Publishers	2011
Four Children And It	Puffin Books	2012
The Worst Thing About My Sister	Random House Children's Publishers	2012
Diamond	Random House Children's Publishers	2013
Emerald Star	Random House Children's Publishers	2013
Queenie	Random House Children's Publishers	2013

Jacqueline Wilson : Foreign and US sales

Title	Language	Publisher
Bad Girls	Chinese (simplified)	People's Literature Publishing House
	Czech	BB Art
	Danish	Apostrof
	Dutch	Dauidsfonds uitgeverij
	French	Hachette
	Greek	Psichogios
	Hebrew	Miskal
	Hungarian	Animus
	Indonesia	Gramedia
	Italian	Salani
	Japanese	Kaiseisha
	Latvian	Zvaigzne
	Polish	Media Rodzina
	Portuguese (Brazil)	Atica
	Portuguese (Portugal)	Presenca
	Russian	Tarna
	Serbian	Ruzno Pace
	Slovak	Sloart
	Slovene	Mladinska Knjiga
	Thai	Nanmee
US	Random House Inc	
Vietnamese	Nha Nam Publishing	
Welsh	Gomer	
Best Friends	Chinese (complex)	Commonwealth
	Chinese (simplified)	China Children's Publishing House
	Czech	BB Art
	Dutch	Dauidsfonds uitgeverij
	French	Gallimard
	German	Friedrich Oetinger
	Greek	Psichogios
	Hungarian	Animus
	Icelandic	JPV
	Japanese	Riron-Sha
	Latvian	Zvaigzne
	Lithuanian	Alma Littera
	Polish	Media Rodzina
	Portuguese (Portugal)	Presenca
	Russian	Tarna
	Slovak	Sloart
	Slovene	Ucila

Title	Language	Publisher
	Spanish	Santillana
	Swedish	Alfabet
	Thai	Nanmeebooks
	US	Roaring Brook
	Vietnamese	Nha Nam Publishing
	Welsh	Gomer
Buried Alive	Czech	BB Art
	Greek	Psichogios
	Italian	Salani
	Thai	Nanmee
Candyfloss	Chinese (complex)	Global Kids
	Czech	BB/Art
	Dutch	De Fontein
	Hungarian	Animus
	Japanese	Riron-sha
	Polish	Media Rodzina
	Slovak	Slovart
	Slovene	Ucila
	Swedish	Alfabet
	Thai	Nanmeebooks
	US	Roaring Brook
	Turkish	Epsilon
	Welsh	Gomer
Clean Break	Czech	BB/Art
	Finnish	Otava
	French	Gallimard
	German	Oetinger
	Japanese	Riron-sha
	Polish	Media Rodzina
	Russian	Rosman
	Slovene	Ucila
	Thai	Nanmeebooks
Cliffhanger	Chinese (simplified)	Shanghai Gaotan Culture
	Czech	BB Art
	Greek	Psichogios
	Italian	Piemme
	Polish	Media Rodzina
	Spanish	Santillana
	Thai	Nanmee
Cookie	Czech	BB Art
	Greek	Psichogios
	Hungarian	Animus Kiado
	Indonesian	Gramedia

Title	Language	Publisher
	Italian	Salani
	Slovene	Zalozba
	US	Roaring Brook
Deep Blue	Italian	Salani
Double Act	Catalan	Cruilla
	Chinese (simplified)	People's Literature Publishing House
	Chinese (complex)	The Eastern Publishing House
	Czech	BB Art
	Danish	Carlsen
	Dutch	Davidfonds uitgeverij
	Finnish	Otava
	French	Gallimard
	German	Oetinger
	Greek	Psichogios
	Hebrew	Miskal
	Hungarian	Animus
	Indonesia	Gramedia
	Italian	Salani
	Japanese	Kaiseisha
	Korean	Sigongsa
	Latvian	Zvaigzne
	Lithuanian	Alma Littera
	Polish	Media Rodzina
	Portuguese (Brazil)	Cosac & Naifu
	Portuguese (Portugal)	Atena
	Russian	Tarna
	Serbian	Ruzno Pace
	Slovak	Sloart
	Spanish	Everest
	Thai	Nanmee
	Turkish	Epsilon
	US	Random House Inc
Dustbin Baby	Croatian	Golden Marketing
	Czech	BB Art
	French	Gallimard
	German	Oetinger
	Greek	Psichogios
	Italian	Salani
	Japanese	Kaiseisha
	Korean	Sigongsa
	Latvian	Zvaigzne
	Polish	Media Rodzina
	Russian	Tarna
	Slovak	Sloart

Title	Language	Publisher
	Slovene Spanish Thai	Zalozba Sanje Cruilla Nanmee
Emerald Star	Czech Indonesian	BB Art Gramedia
Girls In Love	Bulgarian Catalan Chinese (complex) Chinese (simplified) Croatian Czech Danish Dutch Finnish French German Greek Hungarian Icelandic Indonesian Italian Japanese Lithuanian Macedonian Norwegian Polish Portuguese (Brazil) Portuguese (Portugal) Russian Serbian Slovak Slovene Spanish Swedish Thai Turkish Ukranian US Vietnamese	Kralitza Mab Cruilla Grimm Press People's Literature Znanje BB Art Carlsen De Fontein Otava Hachette Patmos Psichogios Animus JPV Serambi Salani Riron-sha Alma Littera Ikona Cappelens Media Rodzina Fundamento Presenca Tarna Beli Put Slovart MKZ Cruilla Alfabeta Nanmee Epsilon Navchalna Knyha Random House Inc Tre Publishing
Girls In Tears	Chinese (complex) Chinese (Simple) Croatian Czech	Grimm Press People's Literature Znanje BB Art

Title	Language	Publisher
	Danish	Carlsen
	Dutch	De Fontein
	Finnish	Otava
	French	Hachette
	German	Oetinger
	Greek	Psichogios
	Hungarian	Animus
	Icelandic	JPV
	Indonesian	Serambi
	Italian	Salani
	Japanese	Riron-sha
	Macedonian	Ikona
	Norwegian	Cappelens
	Polish	Media Rodzina
	Portuguese (Portugal)	Presenca
	Russian	Tarna
	Serbian	Beli Put
	Slovak	Slovart
	Slovene	MKZ
	Swedish	Alfabeta
	Thai	Nanmee
	US	Random House Inc
	Vietnamese	Tre Publishing

Girls Out Late

Chinese (complex)	Grimm Press
Chinese (simplified)	People's Literature
Croatian	Znanje
Czech	BB Art
Danish	Carlsen
Dutch	De Fontein
Finnish	Otava
French	Hachette
German	Patmos
Greek	Psichogios
Hungarian	Animus
Icelandic	JPV
Indonesian	Serambi
Italian	Salani
Japanese	Riron-sha
Lithuanian	Alma Littera
Norwegian	Cappelens
Polish	Media Rodzina
Portuguese (Brazil)	Fundamento
Portuguese (Portugal)	Presenca
Russian	Tarna
Serbian	Beli Put
Slovak	Slovart

Title	Language	Publisher
	Slovene	MKZ
	Spanish	SM
	Swedish	Alfabeta
	Thai	Nanmee
	Turkish	Epsilon
	US	Random House Inc
	Vietnamese	Tre Publishing
Girls Under Pressure	Chinese (complex)	Grimm Press
	Chinese (simplified)	People's Literature
	Croatian	Znanje
	Czech	BB Art
	Danish	Carlsen
	Dutch	De Fontein
	Finnish	Otava
	French	Hachette
	German	Patmos
	Greek	Psichogios
	Hebrew	Miskal
	Hungarian	Animus
	Icelandic	JPV
	Indonesian	Serambi
	Italian	Salani
	Japanese	Riron-sha
	Lithuanian	Alma Littera
	Macedonian	Ikona
	Norwegian	Cappelens
	Polish	Media Rodzina
	Portuguese (Brazil)	Fundamento
	Portuguese (Portugal)	Presenca
	Russian	Tarna
	Serbian	Beli Put
	Slovak	Slovart
	Slovene	MKZ
	Spanish	SM
	Swedish	Alfabeta
	Thai	Nanmee
	Turkish	Epsilon
	US	Random House Inc
	Vietnamese	Tre Publishing
Glubbslyme	Indonesian	Gramedia
	Scottish Gaelic	National Gaelic Resource Agency
	Thai	Nanmee
Hetty Feather	Czech	BB Art

Title	Language	Publisher
	French	Gallimard
	Indonesian	Gramedia
	Italian	Salani
	Vietnamese	Nha Nam Publishing
How To Survive Summer Camp	Greek	Psichogios Publications S.A
	Portuguese	Editora Fundamento Ltda
Jacky Daydream	Czech	BB Art
Kiss	Czech	BB/Art
	French	Gallimard
	Greek	Psichogios
	Hungarian	Animus
	Icelandic	Forlagid
	Italian	Salani
	Japanese	Riron-sha
	Korean	Sigongsa
	Lithuanian	Alma Littera
	Polish	Harbor Point
	Portuguese (Brazil)	Fundamento
	Serbian	Beli Put
	Slovak	Slovar
	Swedish	Alfabeta
	Thai	Nanmeebooks
	Turkish	Epsilon
	US	Roaring Brook
	Vietnamese	Hoang Long
Lily Alone	Czech	BB Art
	Lithuanian	Alma Littera
	Slovak	Slovar
	Turkish	Epsilon
Little Darlings	Czech	BB Art
	Danish	Carlsen
	Dutch	De Fontein
	Finnish	Otava
	Greek	Psichogios
	Hebrew	Miskal
	Hungarian	Animus Kiado
	Slovak	Slovar
	Swedish	Alfabeta
	Thai	Nanmeebooks

Title	Language	Publisher
Lizzie Zipmouth	Czech	BB Art
	Danish	Carlsen
	French	Gallimard
	Indonesian	Gramedia
	Italian	Salani
	Japanese	Rironsha
	Korean	Sigongsa
	Portuguese (Brazil)	Fundamento
	Slovak	Sloart
	Thai	Nanmee
	Ukrainian	Navchalna Knyha
Lola Rose	Croatian	Mozaik Knjiga
	Czech	BB Art
	Finnish	Otava
	French	Gallimard
	German	Oetinger
	Hungarian	Animus
	Icelandic	JPV
	Indonesian	Gramedia
	Italian	Salani
	Japanese	Rironsha
	Korean	Sigongsa
	Latvian	Zvaigzne
	Polish	Media Rodzina
	Russian	Tama Enterprises
	Slovak	Sloart
	Slovene	Ucila
	Swedish	Alfabet
	Thai	Nanmee
Love Lessons	Bulgarian	Adelphi
	Czech	BB/Art
	French	Gallimard
	German	Patmos
	Greek	Psichogios
	Hungarian	Animus
	Italian	Salani
	Japanese	Riron-sha
	Latvian	Zvaigzne
	Polish	Media Rodzina
	Russian	Rosman
	Serbian	Beli Put
	Slovak	Sloart
	Slovene	Ucila
	Swedish	Alfabet
	Thai	Nanmeebooks

Title	Language	Publisher
	Turkish	Epsilon
	Vietnamese	Hoang Long
Midnight	Chinese (Complex)	Global Kids
	Czech	BB Art
	French	Gallimard
	German	Patmos
	Greek	Psichogios
	Hebrew	Miskal
	Hungarian	Animus
	Italian	Salani
	Japanese	Riron-sha
	Lithuanian	Alma Littera
	Polish	Media Rodzina
	Russian	Rosman
	Slovak	Slovart
	Spanish	Santillana
	Swedish	Alfabeta
	Thai	Nanmee
	Ukrainian	Navchalna Knyha
My Secret Diary	Czech	BB Art
	Turkish	Epsilon
My Sister Jodie	Czech	BB Art
	Danish	Carlsen
	Hungarian	Animus Kiado
	Serbian	Beli Put
	Slovak	Slovart
	Thai	Nanmee
Sapphire Battersea	Czech	BB Art
	French	Gallimard
	Indonesian	Gramedia
	Italian	Salani
Secrets	Croatian	Mozaik Knjiga
	Czech	BB Art
	French	Gallimard
	Greek	Psichogios
	Hebrew	Miskal
	Hungarian	Animus
	Icelandic	JPV
	Italian	Salani
	Japanese	Kaiseisha
	Latvian	Zvaigzne
	Lithuanian	Alma Littera
	Polish	Media Rodzina

Title	Language	Publisher
	Portuguese (Portugal)	Presenca
	Russian	Rosman
	Slovak	Slovart
	Spanish	SM
	Swedish	Alfabeta
	Thai	Nanmee
	Turkish	Epsilon
	Welsh	Gomer
Sleepovers	Chinese (Complex)	Global Kids
	Chinese (Simplified)	China Children's Publishing House
	Czech	BB Art
	Danish	Carlsen
	Dutch	Dauidsfonds uitgeverij
	Finnish	Otava
	French	Gallimard
	German	Oetinger
	Greek	Psichogios
	Hebrew	Miskal
	Hungarian	Animus
	Indonesian	Gramedia
	Japanese	Rironsha
	Korean	Sigongsa
	Polish	Media Rodzina
	Portuguese (Brazil)	Fundamento
	Russian	Tarna
	Serbian	Odiseja
	Slovak	Slovart
	Thai	Nanmee
	Vietnamese	Nha Nam Publishing
Starring Tracy Beaker	Czech	BB/Art
	French	Gallimard
	German	Oetinger
	Hungarian	Animus Kiado
	Icelandic	JPV
	Indonesian	Gramedia
	Italian	Salani
	Japanese	Kaiseisha
	Norwegian	Cappelen
	Polish	Media Rodzina
	Russian	Exmo
	Slovak	Slovart
	Swedish	Alfabeta
	Thai	Nanmeebooks
	Ukrainian	Navchalna Knyha
	Vietnamese	Alpha Books

Title	Language	Publisher
Take A Good Look	French	Hachette
The Bed And Breakfast Star	Chinese (simplified)	China Children's Publishing House
	Croatian	Golden Marketing
	Czech	BB Art
	Dutch	De Fontein
	Indonesian	Gramedia
	Italian	Salani
	Portuguese (Portugal)	Presenca
	Slovak	Slovart
	Thai	Nanmee
	Ukranian	Navchalna Knyha
	US	Albert Whitman
The Cat Mummy	Catalan	Cruilla
	Chinese (complex)	Global Kids
	Chinese (simplified)	China Children's Publishing House
	Czech	BB Art
	Dutch	Davidfonds uitgeverij
	French	Gallimard
	Greek	Psichogios
	Indonesian	Gramedia
	Japanese	Komine Shoten
	Korean	Sigongsa
	Polish	Media Rodzina
	Portuguese (Brazil)	Fundamento
	Russian	Rosman
	Slovak	Slovart
	Swedish	Alfabeta
	Thai	Nanmee
The Dare Game	Czech	BBArt
	Danish	Carlsen
	Dutch	Davidfonds
	Estonian	Hotger
	Finnish	Otava
	French	Gallimard
	German	Oetinger
	Hungarian	Animus
	Indonesian	Gramedia
	Italian	Salani
	Japanese	Kaiseisha
	Latvian	Zvaigzne
	Norwegian	Cappelen
	Polish	Harbor Point
	Portuguese (Portugal)	Presenca

Title	Language	Publisher
	Russian	Tarna
	Serbian	Odiseja
	Slovak	Sloart
	Spanish	Sm
	Swedish	Alfabet
	Thai	Nanmee
	Vietnamese	Alpha Books
The Diamond Girls	Czech	BB Art
	French	Albin Michel
	German	Oetinger
	Hungarian	Animus
	Japanese	Rironsha
	Macedonian	Ikona
	Polish	Media Rodzina
	Russian	Rosman
	Serbian	Beli Put
	Slovak	Sloart
	Slovene	Ucila
	Thai	Nanmee
The Dinosaur's Packed Lunch	Korean	Sigongsa
	Welsh	Gomer
The Illustrated Mum	Catalan	Cruilla
	Chinese (Complex)	Hsiao Lu
	Chinese (Simplified)	People's Literature Publishing House
	Croatian	Golden Marketing
	Czech	BB Art
	Danish	Carlsen
	Dutch	Houtekiet
	Finnish	Otava
	French	Gallimard
	German	Patmos
	Greek	Psichogios
	Hungarian	Animus
	Italian	Salani
	Japanese	Kaiseisha
	Polish	Media Rodzina
	Portuguese (Brazil)	Atica
	Portuguese (Portugal)	Presenca
	Russian	Tarna
	Serbian	Odiseja
	Slovak	Sloart
	Spanish	Cruilla

Title	Language	Publisher
	Swedish	Alfabeta
	Thai	Nanmee
	Turkish	Epsilon
	US	Random House Inc
	Vietnamese	Hoang Long
The Left-Outs	French	Hachette
	Italian	Salani
	Japanese	Kaiseisha
The Longest Whale Song	Czech	BB Art
	French	Gallimard
	Icelandic	Folargid
	Italian	Salani
	Swedish	Alfabeta
	Thai	Nanmeebooks
The Lottie Project	Czech	BB Art
	French	Gallimard
	German	Oetinger
	Greek	Psichogios
	Hungarian	Animus
	Indonesian	Gramedia
	Italian	Salani
	Korean	Sigongsa
	Latvian	Zvaigzne
	Polish	Media Rodzina
	Portuguese (Brazil)	Cosac & Naify
	Portuguese (Portugal)	Presenca
	Serbian	Ruzno Pace
	Slovak	Slovar
	Spanish	Cruilla
	Thai	Nanmee
	US	Random House Inc
The Monster Storyteller	Greek	Psichogios
	Hungarian	Animus
	Korean	Sigongsa
	Welsh	Gomer
The Mum-Minder	Chinese (simplified)	China Children's Publishing House
	Croatian	Golden Marketing
	Czech	BB Art
	Greek	Psichogios
	Hungarian	Animus

Title	Language	Publisher
	Indonesian	Gramedia
	Italian	Salani
	Korean	Sigongsa
	Thai	Nanmee
The Power Of Shade	Italian	Salani
The Story Of Tracy Beaker	Chinese (Complex)	Global Kids
	Chinese (Simplified)	China Children's Publishing House
	Croatian	Mozaik Knjiga
	Czech	BBArt
	Danish	Carlsen
	Dutch	Davidfonds
	Estonian	Hotger
	Finnish	Otava
	French	Gallimard
	German	Oetinger
	Hebrew	Miskal
	Hungarian	Animus
	Icelandic	JPV
	Indonesian	Gramedia
	Italian	Salani
	Japanese	Kaiseisha
	Korean	Sigongsa
	Norwegian	Cappelen
	Polish	Media Rodzina
	Portuguese (Portugal)	Presenca
	Romanian	Editura Art
	Russian	Tarna
	Slovak	Slovart
	Spanish	SM
	Swedish	Alfabeta
	Thai	Nanmee
	Ukranian	Navchalna Knyha
	US	Random House Inc
	Vietnamese	Alpha Books
The Suitcase Kid	Catalan	Hemes
	Chinese (Simplified)	People's Literature Publishing House
	Chinese (Complex)	The Eastern Publishing Company
	Czech	BB Art
	Dutch	Unieboek
	Finnish	Otava
	French	Gallimard
	German	Oetinger
	Greek	Psichogios

Title	Language	Publisher
	Hungarian	Animus
	Indonesian	Gramedia
	Italian	Salani
	Japanese	Kaiseisha
	Korean	Sigongsa
	Polish	Media Rodzina
	Serbian	Ruzno Pace
	Slovak	Slovar
	Spanish	Hemes
	Thai	Nanmee
	Ukranian	Navchalna Knyha
	US	Random House Inc
The Werepuppy	French	Flammarion
The Werepuppy On Holiday	French	Flammarion
The Worry Website	Chinese (Complex)	Global Kids
	Chinese (Simplified)	China Children's Publishing House
	Czech	BB Art
	Danish	Carlsen
	French	Gallimard
	Greek	Psichogios
	Indonesian	Gramedia
	Korean	Sigongsa
	Slovak	Slovar
	Slovene	Ucila
	Spanish	SM
	Thai	Nanmee
	US	Random House Inc
The Worst Thing About My Sister	Czech	BB Art
	Greek	Psichogios
	Latvian	Zvaigzne ABC
	Slovak	Slovar
	Swedish	Alfabeta
	Turkish	Epsilon
Tracy Beaker's Thumping Heart	Czech	BB Art
Twin Trouble	Italian	Salani

Title**Language****Publisher**

Vicky Angel

Czech	BB Art
Finnish	Otava
French	Gallimard
German	Patmos
Indonesian	Gramedia
Italian	Salani
Japanese	Rironsha
Korean	Sigongsa
Latvian	Zvaigzne
Polish	Media Rodzina
Portuguese (Portugal)	Presenca
Russian	Rosman
Slovak	Sloart
Slovene	Ucila
Spanish	Cruilla
Thai	Nanmee
US	Random House Inc
Welsh	Gomer

