

# WriteBeyond

*A six-week professional programme  
in writing and editing, conducted  
within the editorial environment of  
ALMA Magazine.*

- *5 places per cohort* • *6 weeks* • *7 intakes per year*

Writing and Editing specialisations

One participant in every cohort receives full financial aid  
EDUCIS-accredited certificate awarded upon completion.

# The Programme

*Many writing programmes begin with what to write.  
WriteBeyond begins with how writing actually happens.*

The programme is built around one central belief: writers and editors develop faster when they understand their own process. It is not enough to know that a draft feels unfinished, or that a sentence does not work. A serious writer needs to know where the work begins to fail, which decisions are instinctive and which are deliberate, what habits keep returning, and what conditions produce their strongest writing.

Across six weeks, every participant keeps a process journal: a record of decisions, hesitations, instincts, edits, and revisions as they happen. By the end of the programme, this journal becomes a personal writing or editorial map. It shows where you are strong, what you avoid, how you revise, and what your work needs next.

WriteBeyond takes place inside the editorial environment of ALMA Magazine, a literary magazine with an international readership. Participants encounter the practical realities of literary work: drafting, revision, editorial feedback, submission assessment, response letters, publication standards, and the professional ethics of working with another person's writing.

This is a small, selective programme. Each cohort has five places. Participants receive direct feedback from ALMA editors and mentors, with opportunities for one-on-one editorial conversation. Mentors may include internationally recognised writers such as Clancy Martin, subject to cohort scheduling. For strong participants, the distance between a draft and serious editorial consideration can be measured in weeks, not years.

## Writing in 2026

Large language models can now produce grammatically correct, structurally coherent prose at scale.

What they cannot meaningfully replace is writing that feels specific, earned, and irreplaceable.

The question WriteBeyond takes seriously is: what makes writing human when fluency has been automated?

The answer is voice. More precisely, it is the particular way a mind encounters the world and turns that encounter into language. Voice is not a decorative quality added at the end. It is built through perception, rhythm, judgement, revision, memory, cultural register, and attention.

WriteBeyond is designed to help participants recognise and develop that voice, whether they are writing their own work or editing someone else's.

### What You Leave With

#### *An EDUCIS-Accredited Certificate*

WriteBeyond is formally accredited by EDUCIS. Participants who complete the programme requirements receive a professional certificate suitable for portfolios, academic records, and professional applications.

This is a professional certificate programme. It is not a degree or university credit-bearing course.

#### *A Completed Portfolio Piece*

Every participant leaves with at least one substantially revised portfolio piece. The work will be drafted, reviewed, revised, and shaped through editorial feedback from ALMA's team.

#### *A Publication Pathway*

Work that meets ALMA's editorial standards may be considered for publication in ALMA Magazine. Publication is not guaranteed, but strong participants receive real editorial consideration.

#### *A Process Journal and Personal Writing Map*

The metacognitive record built across six weeks becomes one of the programme's most valuable outcomes. It helps participants identify their strengths, recurring habits, blind spots, and most effective writing or editorial practices.



#### *Direct Access to Editors and Mentors*

Participants receive feedback from working editors and writers. One-on-one sessions with ALMA's senior editors and mentors form a central part of the programme.

## *Programme Format*

WriteBeyond combines live sessions, editorial exercises, writing workshops, guided readings, one-on-one feedback, and independent revision.

Participants can expect:

live seminars and discussions, writing or editing workshops, weekly process-journal entries, individual feedback on drafts or editorial notes, practical assignments based on real editorial situations, and a final portfolio or editorial assessment project.

Sessions are scheduled on weekday evenings and weekends to accommodate students and working professionals.

Participants should expect approximately 6 to 8 hours of work per week, including live sessions, reading, drafting, editing, revision, and journal work.

## *Learning Outcomes*

By the end of the programme, participants should be able to: diagnose problems in their own writing or editing process, revise a draft structurally and at sentence level, understand the relationship between voice, structure, and readership, respond to editorial feedback with clarity and judgement, edit another writer's work without erasing their voice, communicate editorial decisions professionally, understand the basic ethics of literary publishing, produce a polished portfolio piece or editorial assessment, and articulate their own creative or editorial process.



# Specialisation I:

## *Writing*

The Writing Specialisation is for people who already write and want to understand why the work succeeds when it does, and why it falters when it does not. It covers fiction, essay, poetry, reportage, and humour across six weeks, moving from the generative stage to revision and publication. Metacognitive reflection runs throughout.

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### Week 01:

#### *The Mind Before the Draft*

Ideation · Active Reading  
· Process Mapping · Metacognition

What is actually happening when you get an idea? What should a first draft do? More importantly, what should it not try to do?

We begin with the process that comes before the first page. Participants study how ideas acquire form: how a feeling becomes a premise, how a premise gains structure, and how structure begins to shape the sentence.

This week also introduces active reading as a writing practice. Participants learn how to read published work not only as readers, but as writers studying decisions.

#### **Core assignment:**

Participants write a first draft of a short piece and produce a 300-word metacognitive account of how they wrote it. This account is revisited in Week 6.

### Week 02:

#### *The Architecture of a Sentence*

Diction · Syntax · Argument  
· Reportage · Digital Reading

What makes a sentence do more than one thing at once? How do diction, syntax, rhythm, and argument work below the reader's conscious attention?

Voice is built sentence by sentence. This week works at the level of the sentence and the paragraph as a unit of thought. Participants study how narrative voice is constructed through diction and syntax, how rhythm operates in prose as well as poetry, and how argument is built in topical writing and reportage.

The week also addresses digital reading: how online readers encounter opening paragraphs, pace, clarity, and compression.

#### **Process-journal focus:**

Which of your decisions are conscious choices, and which are defaults you have not examined?

# Week 03:

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## *Structure as Meaning*

Structure · Pacing · Genre · Character ·  
Flash Fiction

How does the organisation of a piece shape what it means? What is the relationship between structure, genre, and what a reader is expected to feel?

The order in which information is revealed, the pace at which tension builds, and the choice to begin in medias res are all meaning-making decisions. This week covers structure across short fiction, personal essay, flash fiction, and the reported long-read.

Participants also study character as architecture: how to build figures who generate story rather than merely inhabit it.

### **Core assignment:**

Participants complete a structural revision of their Week 1 draft and account for the major decisions in their process journal.

# Week 04:

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## *Voice, Style, and the Self on the Page*

Voice · Authenticity · Cultural Register ·  
Code-Switching · Personalised Feedback

What is style, actually? How do you develop a voice that feels recognisably yours? How do you write across cultural registers without flattening yourself for the reader?

Style is the record of a particular mind's relationship with language. This week examines the elements that create it: punctuation habits, sentence length, tonal register, irony, repetition, restraint, and risk. Participants also address authenticity and code-switching: how writers navigate writing from a specific cultural position for a readership that may not share it.

### **Core assignment:**

Participants receive detailed feedback from an ALMA senior editor on a new piece. The process-journal entry asks which parts of the feedback they accepted, which they resisted, and why.

# Week 05:

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## *The Art of Revision*

Line Editing · Cognitive Bias · Re-Seeing ·  
AI and Human Writing

When is a draft finished? What does revision require you to see, and what does it require you to let go?

Revision means re-seeing. This week addresses the gap between what the writer intended and what the page actually says. Participants learn a systematic method for reading their own work with distance.

The week also explores the cognitive biases that make revision difficult: confirmation bias, attachment to effort, and the sunk-cost sentence.

Participants examine what human revision requires that generative AI cannot meaningfully replace: lived experience, emotional specificity, moral judgement, taste, and the willingness to cut what cost the most to write.

# Week 06:

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## *Pitch, Publish, Repeat*

Pitching · Query Letters · Submission  
Practice · Publication Pathway

What does it mean to write for a real audience with real editorial stakes? How does a writer navigate the submission ecosystem professionally?

The final week is practical. Participants pitch and revise a piece for consideration by the ALMA editorial team. Editorial responses may include acceptance, revise-and-resubmit notes, or a rejection with a clear explanation. Participants also cover query letters, reading periods, simultaneous submissions, editorial etiquette, and the habit of sustainable pitching.

Final assignment: A 500-word final process-journal entry: who you were as a writer in Week 1, and who you are now.

# Specialisation II:

## *Editing*

*To edit is to translate.*

An editor takes what a writer meant and helps it survive contact with a reader who has none of the writer's context, intentions, or goodwill.

This requires its own discipline. A good editor understands not just what a piece needs, but how they are reading it. They learn to ask whether their instincts are serving the work, or quietly imposing their own preferences.

The Editing Specialisation covers developmental, structural, and line editing; editorial communication; sensitivity reading; market awareness; rights and permissions; and the ethics of working with another person's voice.

### Week 01:

#### *The Editor's Disposition*

Editorial Philosophy · Developmental Editing · Levels of Editing · Metacognition

What does an editor actually do? What is the difference between developmental, structural, line, and copy editing?

The programme begins with editorial philosophy: *the principles behind every mark an editor makes*. Good editors serve the writing rather than their own preferences.

Participants learn to distinguish between different levels of editing: developmental, structural, line, and copy. They also learn to identify which level a piece needs before they begin.

#### **Core assignment:**

Participants begin an editorial journal: a record of instincts, interventions, and the reasoning behind both.

### Week 02:

#### *Vocabulary, Sensitivity, and the Weight of Words*

Vocabulary · Tone · Sensitivity Reading · Cross-Cultural Editing

How do you improve language in someone else's writing without making it sound like yours?

The right word is rarely the obvious one. This week examines vocabulary, tone, implication, and cultural accuracy. Participants are introduced to sensitivity reading as a professional editorial discipline.

They learn how to identify language that may be harmful, inaccurate, reductive, or unintentionally exclusionary, and how to raise these questions with a writer in a way that opens dialogue.

Given ALMA's international scope, editing across cultural contexts is addressed directly.

## Week 03:

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### *Structure, Syntax, and the Reader's Eye*

Structure · Syntax · Print vs Digital ·  
Structural Diagnosis

How do changes to syntax affect readability? When does restructuring a piece change what it says? How should editing differ for print and digital publication? This week examines editing through structure and syntax. Participants analyse how different elements of a piece can be brought together more coherently, and how sentence-level choices affect momentum, clarity, and emphasis. The week also addresses the differences between print and digital reading: layout, pacing, paragraph length, openings, and reader attention.

**Core assignment:**

Participants edit two pieces of contrasting genres and record which structural problems they noticed first, and which they missed.

## Week 04:

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### *The Language of Editorial Communication*

Editorial Voice · Rejection Letters · R&R  
Letters · Non-Native English

How do you tell a writer that a piece does not work in a way that makes them want to keep working? Editorial communication is one of the most important and least taught parts of editing. This week focuses on how to articulate an edit: how to be clear without being cruel, generous without being vague, and specific without rewriting the piece yourself. Participants write acceptance letters, rejection letters with useful notes, and revise-and-resubmit letters. They also study how to work with writers for whom English is not a first language, including how to preserve intentional voice when grammar, idiom, or rhythm differs from standard usage.

# Week 05:

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## *Editorial Judgement and Market Awareness*

Editing Across Genres · Editorial Strategy ·  
Market Awareness · Meta-Editorial  
Feedback

When should you stop editing?  
Why do publications accept what  
they accept? How does a  
magazine's identity shape editorial  
decisions?

The most dangerous edit is the one  
made before the editor understands  
the piece. This week develops tools  
for editing work that challenges  
personal taste, including  
experimental fiction, poetry,  
personal essay, humour, and hybrid  
forms.

Participants also study editorial  
strategy: how magazines build  
identity, why certain pieces fit a  
publication and others do not, and  
how understanding this makes  
someone both a better editor and a  
stronger submitter.

### **Core assignment:**

Senior mentors review participants'  
editorial notes. The feedback is  
direct.

# Week 04:

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## *The Live Edit*

Live Submissions · Editorial Assessment ·  
Rights & Permissions · Career Pathway

What does it feel like to work at  
editorial pace, on real submissions  
under real conditions?

The final week replicates the  
working conditions of a literary  
magazine editor. Participants  
receive a batch of live, sample, or  
anonymised ALMA submissions  
and produce editorial assessments,  
line edits, and response letters  
within the week's timeframe.  
Participants also cover rights and  
permissions: copyright, moral  
rights, first publication rights,  
permissions, and what an editor  
needs to understand before  
acquiring work.

Strong editorial work may result in  
an invitation to contribute to ALMA  
on an ongoing basis. *ess-journal*  
entry: who you were as a writer in  
Week 1, and who you are now.

## *Editorial Ethics & Confidentiality*

Participants working with live, sample, or anonymised submissions are required to follow ALMA's editorial ethics and confidentiality guidelines. Unpublished work may not be copied, circulated, discussed publicly, or used outside the programme. Participants must treat all submissions, editorial discussions, and writer correspondence as confidential.

Where appropriate, submissions used for training may be anonymised. Writers' rights and editorial dignity remain central to the programme.

## *Assessment & Certificate Requirements*

To receive the WriteBeyond certificate, participants must complete the programme requirements.

Assessment is based on attendance and participation, weekly writing or editing assignments, process-journal entries, revision work, editorial exercises, the final portfolio piece or editorial assessment, and professional conduct during workshops and editorial discussions.

The certificate recognises sustained engagement with the programme, not simply enrolment.

## *Financial Access*

One participant in every cohort receives full financial aid, covering tuition and programme materials.

There is no separate financial-aid application at the first stage. Candidates apply on merit. Financial need is assessed separately and in confidence after the initial application review.

If cost is a barrier, we encourage you to apply.

Indian applicants: ₹75,000 + GST International applicants: \$1,299 Early-bird rate available. Payment plans available on request.



## *Eligibility*

WriteBeyond is designed for emerging writers and editors aged 16 to 35 who are already engaged with language and ready for sustained, expert feedback. Applicants from all nationalities are welcome.

Applicants must be able to read, write, and discuss literary and editorial work fluently in English. Native-speaker status is not required.

Applicants under 18 must submit a letter of recommendation and will require parent or guardian consent before enrolment.

## *Application Documents*

Applicants must submit:

a verified CV, proof of identity, educational certificates, a writing portfolio of 2 to 3 pieces, published or unpublished, and a letter of recommendation for applicants under 18.

The portfolio is the most important part of the application. We are looking for evidence of genuine engagement with language. Raw writing that shows real thought interests us more than technically correct writing that says nothing particular.

## *Timeline*

Applications are open year-round.

ALMA aims to respond to most applications within four weeks. Once accepted, candidates can expect to join an upcoming cohort within approximately two weeks, subject to availability.

Seven cohorts run per calendar year on a rolling basis.



# Selected Questions

## *Who is WriteBeyond for?*

WriteBeyond is for people who are already drawn to language and want to take that interest seriously.

You may be right for the programme if you have found yourself thinking:

*“I love to write, but I don’t think I’ve found my voice yet.”*

*“I’ve never been taught editing, but I want to understand how magazines actually work.”*

*“I wish someone could show me exactly how to make my writing better.”*

*“I want feedback that is honest, specific, and useful.”*

We are looking for candidates who are inquisitive, driven, and willing to revise.

## *Why not MasterClass?*

MasterClass offers pre-recorded content at scale.

WriteBeyond offers a small cohort, live feedback, editorial attention, and direct engagement with working editors who read your work.

The difference is not between two kinds of content. It is the difference between watching a lesson and being trained.

## *Why WriteBeyond?*

WriteBeyond offers on-ground experience inside the editorial environment of a living literary magazine.

ALMA Magazine is distinctive in its international reach, its range of genres, and its commitment to serious editorial work. For the curious and committed, this is an opportunity to work alongside editors, writers, artists, and designers who are actively shaping a magazine.

The programme is small by design. Five participants per cohort means your work is read closely.

## *Is the AI question addressed?*

Yes. Directly.

In the Writing Specialisation, participants examine what human writing and revision require that generative tools cannot meaningfully replace.

In the Editing Specialisation, participants learn to identify and work with AI-assisted submissions, while preserving editorial judgement, originality, and human voice.

These are not peripheral questions. They are central to writing and editing in 2026.

## *Can working professionals apply?*

Yes.

Sessions are structured around weekday evenings and weekends to accommodate students and working professionals. Participants can also complete some reading, drafting, journaling, and revision work independently.

## *What happens after the programme?*

No.

Every participant receives editorial feedback and completes a revised portfolio piece or editorial assessment. Work that meets ALMA's standards may be considered for publication, but publication is not guaranteed.

This protects the integrity of both the participant's work and ALMA's editorial standards.



# Apply

*Applications are open year-round.  
Seven cohorts run per year.*

[almamagazines.com/writebeyond](http://almamagazines.com/writebeyond)

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