

Towards a foundational, flexible, sermon structure

Since the emergence of the “new homiletic” in the late 1960s, there has been considerable rethinking of sermon structure. The traditional, declarative sermon form based on careful argument and organised by deductive points is now only one of many options.

As well as the classical deductive homiletical form, available options include inductive forms, narrative-plot forms and story forms.¹ To these possibilities could be added numerous other sermon structures promoted by individual authors, including Buttrick’s moves,² Wilson’s four pages,³ Stanley’s one point structure,⁴ Webb’s improvisational storyboard,⁵ and McClellan’s sermon mapping.⁶

A multitude of sermon forms can produce complexity for a preacher. Could there be a flexible, foundational structure that can be used to outline a wide range of sermons?

In this article, I will explore the variety of structural options, show that none of these structures can be seen as foundational, and then offer a possible foundational, flexible, sermon structure. I will then illustrate how flexible this structure is by restructuring a range of sermons in this form.

Attempts at classifying sermon structures

Some authors have attempted to organise or classify these varying structural sermon forms. An appropriate classification scheme could be of great benefit to preachers. It would make the choice between options simpler and clearer. So I will briefly explore a few classification efforts in an attempt to delineate and systematise the range of possible sermon structures.

In an early endeavour to classify newer forms of sermon along with the traditional forms, Hamilton differentiates eight homiletical techniques.⁷ Six of these techniques relate to different ways of developing deductive, points-based structures, but Hamilton also includes inductive and narrative structures as separate categories.

Cahill describes the less traditional forms of preaching developed in recent decades as inductive forms, narrative preaching (a variety of inductive form), story preaching (a variety of narrative preaching), and Buttrick’s homiletic of moves.⁸ While Cahill doesn’t claim that these are the only possible sermon forms, his categories do not canvass the wider range of options now available.

Eslinger too focuses on contemporary narrative forms but he explores a broader scope.⁹ He uses the image of a web to connect five preaching structures - the African American tradition, the use of inductive and narrative plots championed by Craddock and Lowry, Buttrick’s moves and structures, Wilson’s four pages, and a homiletics of imagery in which images influence rhetoric. While Eslinger does an excellent job of discussing and critiquing each form, sometimes even contrasting their perspectives, he does not really explain his “web” by showing how the forms interrelate. Eslinger expands the existing array of narrative, structural options, but doesn’t provide a wide-ranging, systematic categorisation of sermon structures.

Anderson’s work goes a step further.¹⁰ He applies Kolb’s four stages in the adult learning process to sermon construction and suggests four broad forms of sermons. Combining Kolb’s two styles of receiving information (direct experience and thinking) with his two styles of

processing information (reflecting and experimenting), Anderson categorises sermons as declarative (thinking/reflecting), pragmatic (thinking/experimenting), narrative (experience/experimenting), or visionary (experience/reflecting).¹¹ He presents John MacArthur (declarative), Rick Warren (pragmatic), Eugene Lowry (narrative), and Rob Bell (visionary) as examples of each style.

Anderson's categories are useful for describing the range of possible sermon structures. By commencing with a construct rather than actual types of sermons, Anderson produces a system that not only is helpful for categorising present forms but may also be able to integrate forms not yet promulgated or even contemplated. Perhaps the "visionary" sermon could be better titled the "image-based" sermon, because Anderson is thinking of listeners grasping images as the sermon proceeds, not contemplating a vision of the future. But preachers looking for a suitable sermon structure are assisted by reviewing their options through the lens of Anderson's four broad categories.

These attempts to classify structures make it apparent that a wide variety of structural forms for sermons exists and that preachers now have a multitude of options when it comes to designing a sermon. Grouping these options into Anderson's four categories provides some clarity on possible sermon forms for a preacher, but familiarity with every form is difficult. It is taxing for a preacher to use a different structure for every sermon. A foundational structure that could be adapted for a wide variety of sermon styles would increase a preacher's flexibility in using a range of sermonic forms.

Possible foundational structures

While many authors opt for a range of sermon structures to suit various biblical genres and audience needs, some promote one particular structure as foundational. I will explore a sample of these structures and ask whether any of them could form a flexible, foundational, sermon structure for a wide range of sermon styles.

Chapell proposes a traditional model of sermon structure based on main points and subpoints.¹² However, he admits that preaching cannot be confined to one form and that his form should best be used as a starting point that will keep preachers from being left "adrift in a sea of structural possibilities."¹³ From this foundational form preachers can develop their own forms "according to their own insights, choices, and informed innovations as led by the Spirit of God."¹⁴ So Chapell's foundational form is not an attempt at a flexible structure for all sermons, but an underpinning for further form developments.

Lowry's well-known "loop" describes the progress of a sermon through five stages of a homiletical plot.¹⁵ In his original 1980 book, Lowry presented his sermon form to preachers as a "new vision of our common task."¹⁶ But in his afterword to the expanded edition, Lowry places his homiletical plot among the many narrative options emerging from the 1970s and 1980s.¹⁷ So while Lowry shed new light on preaching narrative, he doesn't now see his homiletical plot as "the" form for narrative preaching, but one option among many. Homiletical plot is not claimed to be a foundational structure and its restrictive format precludes such a possibility.

Buttrick's homiletic of "moves" has contributed significantly to narrative sermon structure options. He parallels preaching with conversation and argues that preaching should be structured around a series of self-contained, yet connected, moves. This could form quite a

flexible structure for constructing sermons, except that Buttrick is very specific about the design of moves. According to Buttrick, each move should last from three to four minutes and should form a unit of thought that commences with an opening statement of several sentences connecting the hearer and establishing the mood, and that concludes with a terse restatement of the main idea.¹⁸ Such a tight structure limits the flexibility of moves and inhibits Buttrick's form from being adaptable enough to accommodate a wide range of preaching styles.

The need for a sermon to be strongly unified around the biblical text, gospel oriented, and focused on the listeners' reception of truth underlies Wilson's conception of a sermon composed of four pages.¹⁹ These pages are seen as four distinct movements within the construction and preaching of the sermon. A sermon moves from (1) trouble and conflict in the Bible, to (2) trouble in the world, to (3) grace and good news in the Bible, and finally to (4) grace for us and our world. While Wilson accepts that the order of these pages may be varied occasionally, he argues that each page must be present because they all play a vital theological role. Wilson's theological underpinnings for his structure are admirable, but it's the prescriptive nature of each page and its order that limits the flexibility of the form. No matter what the form or genre of the passage, Wilson's structure remains the same. I also suspect that should the four pages become a foundational form, its predictability would eventually diminish audience tension and interest.

After presenting his four categories of sermon structure (declarative, pragmatic, narrative and visionary), Anderson proceeds to offer a form of preaching that integrates all four styles.²⁰ It combines a logical argument, an underlying mystery, a human story, and a motivating vision. He suggests that these elements could be integrated consecutively (in either one sermon or a series of sermons) or concurrently by mixing the elements together in a single sermon. Anderson's preference is for concurrent integration, but he admits that "concurrent integration is a little more challenging and requires more creativity and intuition."²¹ It appears that Anderson's approach (particularly concurrent integration) is not so much a foundational form of sermon structure as a helpful reminder of elements that need to be included in a sermon if the preacher is to communicate effectively with a diverse audience.

Stanley argues that if preachers are to aim for life change among listeners, they have to build the whole sermon around one point from the passage.²² Stanley presents a five step sermon structure that moves through (1) ME - sharing a dilemma the preacher has faced or is facing; (2) WE - identifying ways in which the audience has struggled with this issue; (3) GOD - delving into the text to see what God says about it; (4) YOU - showing the audience how to respond and challenging them to action; and (5) WE - inspiring the audience with what could happen if they embraced this truth. Stanley's structure is remarkably similar to that of Lowry's five stages of a homiletical plot. While it is a helpful structure for preaching in narrative form, its lack of flexibility and its imposition of a structure on the text mean that it is not adaptable enough to form a foundational structure.

I could examine many other sermon form options including more recent developments like Webb's improvisational storyboard and McClellan's sermon mapping, but I think that the point has been made. None of these structures appears flexible enough to cater for a wide variety of sermon forms.

Towards a foundational structure

However, while elusive, the quest for a foundational structure remains important. To develop a unique structure for every sermon is a huge undertaking that can exhaust a regular preacher's scarce reserves of time and creativity. It can complicate and lengthen the sermon preparation task. The set forms described above are popular with preachers despite their lack of flexibility, because they provide a straightforward, time-efficient method for developing a sermon.

What criteria then would a flexible, foundational structure have to meet to be effective? I would suggest at least the following characteristics. (1) It would have to accommodate the range of contemporary structures used to construct sermons. This would include propositional, deductive structures as well as narrative, inductive structures; image-based forms as well as informational forms. (2) A truly flexible structure would need to be able to flow with the form and genre of a passage. (3) A flexible structure would need to be appropriate for constructing sermons for all types of audiences.

If a foundational structure is possible, it would most likely originate in one form of preaching, but would prove adaptable enough to be useful for structuring any form of sermon. In some ways, the points-style structure acted as such a foundational structure until its limitations were exposed by the inductive, narrative approaches of the new homiletic.

The most ubiquitous form of communication in premodern, modern and postmodern society has been the story. A large proportion of the Bible was written as narrative and the sermons in Acts were constructed as narratives. Story has always had special appeal and now dominates contemporary communication. As Robinson says, "We have become a storied culture."²³ Standing even observes, "It seems, therefore, as though God has created us to live in a universe where narrative and stories define who we are."²⁴

So if any form is to provide a foundational structure for all sermon construction, it may well be the story form. Let's explore how a story is structured.

Structuring a story in scenes

The basic building block of story construction is the "scene." Scenes can make up the chapters of a book, the scenes of a play, the segments of a movie, or the components of a conversation. So a narrative sermon can be constructed in scenes. The following narrative principles pertain to structuring a sermon in scenes.

1. A story is composed of a number of scenes. All the scenes contribute to the story.
2. Each scene forms a complete unit. It stands by itself. While all the scenes are needed to understand the theme, direction and context of the story, each scene has its own theme that makes sense by itself. This scene theme can be summarised in a sentence.
3. Each scene can have a different form, content and context. There is no common structure for scenes.
4. The story develops and progresses both through the scenes and within each scene. While each scene revolves around a theme, scenes are fluid entities that may not end where they begin.
5. The first scene forms the introduction to the story and the final scene forms the conclusion.

6. The scenes are usually joined by invisible, logical developments that make sense to the listener/viewer/reader. Scenes are sometimes introduced with a transition when the development of the story may not be clear to the audience.
7. Any scene may contain the resolution of the story, but often for the sake of maintaining tension it will be one of the final scenes.
8. The story keeps moving on. There is generally no revision of the story or previous scenes. It is presumed that previous scenes have been absorbed and can be built upon.
9. The story is encapsulated in a summary of the themes of the scenes.

Using these principles, here is a narrative sermon outline of Matthew 2:1-12 constructed in scenes (S1 stands for Scene 1):

- S1. Births are intimate celebrations for family and friends*
- S2. And Jesus' birth was just like that (Luke 2:1-20)*
- S3. Except for the "wise men" (2:1)*
- S4. Who travelled to worship Jesus on the strength of a star (2:2-12)*
- S5. Because they were truth-seekers (2:2)*
- S6. So come on truth-seekers – focus on Jesus*

There are significant similarities between narrative “scenes” and Buttrick’s “moves.” First, both scenes and moves can be summarised by a sentence. This sentence is the theme around which the scene or move is centred. It is the heart of the scene/move and provides unity. Any information that does not relate to the summarising sentence should be excluded from the scene/move. The scene/move needs to centre on a single, clear idea.

Second, each scene or move can be shaped differently and contain a variety of content. There is no normal way to shape a scene/move. A sermon scene or move could contain exegesis, explanation, illustration, validation, dialogue, commentary, reflection, or any combination of these in any order. While each scene/move must have a beginning (commencement) and ending (closure) that separate it from the preceding and following scenes/moves, the shape and content of each scene/move may vary dramatically.

However, scenes are far more flexible in timing and structure than moves. A Buttrick move must be between three and four minutes, have about three introductory sentences, and exhibit a tight closure that returns to the initial statement, or at least the initiating idea, at the end of the move.²⁵ While some scenes may be based on this formula, scenes can be far more flexible in both timing and structure. A scene may last longer than four minutes, and while it needs to be a complete unit, it may not conclude where it started. In other words a scene may move. Generally, Buttrick’s moves are a much more regimented way of organising a sermon than the scenes’ structure.

Also, scenes will sometimes need transitional statements, but moves don’t. According to Buttrick, moves are connected by a variety of invisible, logical jumps, not overt transitions.²⁶ In a story, however, the need for transitions depends on the context. Movies don’t generally use explicit transitions because the change in scene is visually obvious to the audience due to the different setting. On the other hand, written stories often do use transitions as part of the story. Comments like “The next morning” or “On the other side of the city” alert the reader to a change in scene. In a sermon, some scenes will need transitions and others will not, depending on their context.

At first glance, the scenes' structure appears to be as limiting as the points' structure. It seems to turn every sermon into a one-point narrative. Certainly preaching by scenes facilitates, perhaps even encourages, such a structure. But I will now show that the scenes' structure is very flexible. A wide range of sermon styles can be structured in scenes.

Testing the flexibility of the scenes' structure

The flexibility of the scenes' structure will be tested in two ways. First, I will attempt to show that it can be used to structure each of Anderson's four styles of sermons. To do this I will outline four sermons on Psalm 23 in scenes, each in one of Anderson's categories. Second, I will take actual sermons by proponents of other structures, and demonstrate how each can be outlined in scenes.

Anderson categorises sermons as declarative, pragmatic, narrative, or visionary (image-based). Each style of sermon can actually be outlined in scenes. Here is an example of an outline of a sermon, based on Psalm 23, from each category.

A declarative sermon based on Psalm 23 could be outlined as:

- S1. It's great to know that we can count on God*
- S2. In tiring times (1-3a)*
- S3. In testing times (3b)*
- S4. In frightening times (4)*
- S5. And for all time (5-6)*
- S6. So give him your concerns right now*

This is a four-point sermon in which scene 1 is the introduction (where the main idea is announced) and scene 6 is the conclusion. A three-point sermon could similarly be constructed in five scenes.

A pragmatic sermon on Psalm 23, constructed in scenes, might look like this:

- S1. Sometimes it feels that God doesn't care*
- S2. You start to wonder if God may be more concerned about others*
- S3. But the problem is with us, not with God - he (as shepherd) really does care*
- S4. So let him guide you (1-3)*
- S5. And let him protect you (4)*
- S6. And let him be proud of you (5-6)*

In this outline, the first three scenes explore the issue and provide the answer and the final three scenes show how the answer can be put into practice.

The scenes' structure is ideal for outlining narrative sermons. A narrative sermon on Psalm 23 could be structured in the following scenes:

- S1. We spend a lot of our life looking after other people, but deep down we dream of having someone to look after us*
- S2. So we search for someone to look after us, but no-one can do it*
- S3. Because that's God's job - he's the shepherd (1)*
- S4. Wherever you're at today, he's looking after you (1-6)*
- S5. So sit back and lap up his care today*

You might recognise signs of Lowry's homiletical plot in this outline. It's a story that raises tension in the first two scenes, announces the main idea in the third, and explores the ramifications in the final two scenes.

A visionary (image-based) sermon on Psalm 23 could be structured in the following scenes:

- S1. Shepherding was a tough job in David's day. (1) [with some photos or video, maybe even a live sheep if you're radical]*
- S2. Why do you think David describes God as a shepherd? [discussion in pairs with feedback]*
- S3. He says that God is wise like a good shepherd. (1-3)*
- S4. And God is powerful like a good shepherd. (4-6)*
- S5. A symbol of both these shepherd characteristics is the shepherd's staff [give out small replicas]*
- S6. Please write on your staff how God has shepherded you*

This outline is based around the imagery of a shepherd and his staff. It includes elements of interaction, symbolic action and personal reflection and probably would be targeted towards a post-modern audience. The scenes' structure, however, remains an appropriate method of organising the sermon.

I have gone some way towards illustrating the flexibility of the scenes' structure, but the above sermons have all been constructed from scratch in scenes. The real test is whether sermons composed and outlined in other forms can also be outlined in scenes. The following examples have been chosen from sources already mentioned in this article.

Chapell provides an example of an expository, points-based outline based on Romans 8:31-39. His outline is:

- I. God's love is greater than sin (31-34)*
- II. God's love is greater than circumstances (35-37)*
- III. God's love is greater than Satan (38-39)²⁷*

This outline can be rearranged into a scenes' outline by adding an introduction and conclusion to the outline and linking the points together:

- S1. It's great to know that we are secure in God's love no matter what happens*
- S2. Because God's love is greater than sin (31-34)*
- S3. And God's love is greater than circumstances (35-37)*
- S4. And God's love is greater than Satan's power (38-39)*
- S5. So nothing will ever separate us from God's love through Jesus (39)*

Lowry provides no examples of outlines in *The Homiletical Plot*, but Stanley, who broadly follows the same approach, outlines a sermon on submission in marriage in *Communicating for a Change*:

- ME - Sometimes I find myself wondering how to respond to situations in my marriage*
WE - I imagine that you have found yourself in situations where you weren't sure what to do either
GOD - The Bible teaches that we are to submit to one another; put the desires and needs of our spouse ahead of our own needs and desires
YOU - Next time you aren't sure what to say or do, ask yourself this question, "How can I put the needs and desires of my spouse ahead of my own in this moment?"
WE - Imagine what would happen in our community if all of us began to model that kind of mutual submission before our friends and our neighbours²⁸

This outline is already constructed in scenes, but I will nuance the outline to make it tighter:

- S1. Sometimes my marriage is tough because we're so different*
- S2. You know what it's like - it's a struggle*
- S3. But God tells us to submit to our spouse*
- S4. So next time you feel the tension rising, give in, put your partner's needs/wishes first*

S5. *This could have a huge impact on our marriages, our church, and even our community*

In *Homiletic*, Buttrick provides a basic moves' structure for a narrative sermon on Luke 17:11-19. Here is his outline:

1. *The lepers cried, "Have pity!" and we can understand*
2. *How does Jesus answer? With a commandment, "Go." Isn't that just like God?*
3. *Well they went: Faith is doing the word of Jesus Christ*
4. *But if faith is only obedience, it can turn into dead law*
5. *One came back to worship: Christian worship gives thanks*
6. *So the Christian life is both obedient faith and worship*²⁹

This outline highlights the similarities between moves and scenes. Again, I will slightly nuance the scenes, but I'm not sure that I can improve on Buttrick's outline.

- S1. *The lepers came to Jesus asking for help in their desperate plight (11-13)*
- S2. *But Jesus sent them away to be healed (14)*
- S3. *And they went - now that's faith-filled obedience (14)*
- S4. *But Jesus is looking for more than obedience*
- S5. *You see, one leper came back to say thanks (15-16)*
- S6. *Obedience with thanks - now that's what Jesus looks for (17-19)*

Wilson's four page structure can be constructed in scenes by adding a shorter introduction and conclusion (say three minutes each) to the four pages (say six minutes each - Wilson's minimum). Here is an example of a four-page outline of a sermon on Luke 15:11-32 that Wilson provides:

- Page one (trouble in the Bible): The son was prodigal with his father's money*
Page two (trouble in our world): We waste what we are given
Page three (grace in the Bible): The father is prodigal in his love
*Page four (grace in our world): God's love is enough*³⁰

This is what the outline could look like constructed in scenes:

- S1. *I've never asked for an inheritance in my life*
- S2. *When the son in this story was given his father's money, he completely wasted it*
- S3. *The trouble is, we're no different*
- S4. *But that didn't stop the dad pouring out his love on his son*
- S5. *You see God never stops loving*
- S6. *God loves you no matter where you've been or what you've done, so come home*

Anderson does not provide a specific outline of what he terms an integrative sermon, but he does suggest elements that an integrative sermon on 2 Corinthians 2:12-17 would need to include. I have summarised these elements:

- The Human Story: People can smell a preacher coming. Sometimes Paul really stunk*
The Underlying Mystery: We tend to mask bad smells, but it's a problem if we mask the fragrance of Christ for those who think it smells awful
The Logical Argument: (1) Preachers carry the smell of Christ. (2) To some we smell beautiful like life and to others we stink like death. (3) We keep preaching no matter how we smell
*The Motivating Vision: We confidently preach Jesus no matter what it smells like*³¹

These elements could be integrated in a scenes' structure like this:

- S1. *I have a friend who works at the bakery - you can smell him coming*
- S2. *Christians witnesses are like that - they often smell great, a bit like Christ (14-16)*
- S3. *But not everyone likes the smell, some think it stinks (16)*
- S4. *It's easy to want to mask the smell for those who may be offended by the "stench"*

S5. But come on, let's confidently preach Jesus no matter what it smells like to others (17)

Webb suggests that each sermon be constructed like a movie on a storyboard with about eight panels. This is very close to the concept of an eight scene sermon. In the example outline Webb provides, the eight panels for a sermon on Demas (2 Timothy 4:10; Colossians 4:14; Philemon 24) are summarised:

- 1. The group that Paul attracted*
- 2. Who was this Demas?*
- 3. Demas forsakes Paul*
- 4. Demas's story is my story*
- 5. Paul's two worlds – what?*
- 6. Why Demas's decision?*
- 7. We have to choose too*
- 8. Choose the crown of righteousness³²*

These phrases don't make a lot of sense by themselves, but they are linked on Webb's storyboard to a more complete outline of each panel.

Here's what Webb's sermon could look like in a scenes' structure:

- S1. Paul was a charismatic leader who attracted a remarkable group of followers*
- S2. One of these was Demas who was a good guy (Colossians 4:14; Philemon 24)*
- S3. But in the end he deserted Paul (and God) because he loved the world (2 Timothy 4:10)*
- S4. I know what that's like, I've done the same thing*
- S5. We all have to choose continually which world we're going to live in*
- S6. And there's plenty of pressure to turn away from God*
- S7. So today we have to choose again*
- S8. Let's go for the upward path because we know where it ends (2 Timothy 4:8)*

The scenes' structure works well for Webb's outline as long as the scenes are kept short. At three minutes a scene (probably the minimum for an effective scene), this would be a 25 minute sermon.

Conclusion

So how has the scenes' structure measured up against the criteria previously suggested for a flexible, foundational structure? (1) It certainly has accommodated a range of contemporary structures used to construct sermons. This includes propositional, deductive structures as well as narrative, inductive structures, image-based forms as well as informational forms. (2) The Psalm 23 examples suggest that it may be able to flow with the form and genre of a passage. This needs to be investigated further but the potential is promising. (3) While its flexibility in communicating with a range of audiences has not been directly explored, the variety of sermon styles examined indicates a broad range of potential audiences.

The quest for a flexible, foundational preaching structure is tantalising because such a structure would offer preachers the opportunity to experiment with different sermonic styles without having to start from scratch each time. It would provide a familiarity of structure within a rich diversity of approaches to sermon form.

Perhaps the scenes' structure provides this elusive, flexible, foundational structure. It certainly has been proved to be flexible. Further research and reflection will determine whether it can lay claim to being foundational.

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- ¹ In this paper, narrative and story are sometimes used interchangeably, but they have different nuances. A story tells one story. A narrative is constructed around a plot that may include a number of stories. Strictly, story is a subset of narrative.
- ² David Buttrick, *Homiletic* (Philadelphia: Fortress Press, 1987).
- ³ Paul Scott Wilson, *The Four Pages of a Sermon* (Nashville: Abingdon Press, 1999).
- ⁴ Andy Stanley and Lane Jones, *Communicating for a Change* (Colorado Springs: Multnomah Books, 2006).
- ⁵ Joseph M. Webb, *Preaching for the Contemporary Service* (Nashville: Abingdon Press, 2006).
- ⁶ Dave McClellan, "Mapping a Sermon: An Alternative Model of Homiletical Preparation," *Journal of the Evangelical Homiletics Society* 8:1 (March 2008): 64-78.
- ⁷ Donald L. Hamilton, *Homiletical Handbook* (Nashville: Broadman Press, 1992).
- ⁸ Dennis M. Cahill, *The Shape of Preaching* (Grand Rapids: Baker Books, 2007), 26-44.
- ⁹ Richard L. Eslinger, *The Web of Preaching* (Nashville: Abingdon Press, 2002).
- ¹⁰ Kenton C. Anderson, *Choosing to Preach* (Grand Rapids: Zondervan, 2006).
- ¹¹ This is my understanding of how Kolb's and Anderson's ideas intersect.
- ¹² Bryan Chapell, *Christ-Centered Preaching*, 2nd ed. (Grand Rapids: Baker Academic, 2005), 129-162.
- ¹³ *Ibid.*, 162.
- ¹⁴ *Ibid.*, 161.
- ¹⁵ Eugene L. Lowry, *The Homiletical Plot*, rev. ed. (Louisville: Westminster John Knox Press, 2001).
- ¹⁶ *Ibid.*, xxi.
- ¹⁷ *Ibid.*, 117-131.
- ¹⁸ Buttrick, 23-53.
- ¹⁹ Wilson, 9-29.
- ²⁰ Anderson, 235-261.
- ²¹ *Ibid.*, 254.
- ²² Stanley and Jones, 91-116.
- ²³ Haddon W. Robinson, *Biblical Preaching* 2 ed (Grand Rapids: Baker Academic, 2001), 129.
- ²⁴ Roger Standing, *Finding the Plot* (Milton Keynes: Paternoster Press, 2004), 42.
- ²⁵ Buttrick, 37-53.
- ²⁶ Buttrick, 70-75.
- ²⁷ Chapell, 131.
- ²⁸ Stanley and Jones, 121.
- ²⁹ Buttrick, 340.
- ³⁰ Wilson, 200.
- ³¹ Anderson, 259-260.
- ³² Webb, 124.