

A Manual on the Oshodi Visual-Motor Optimal Test (OVMOT)

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Abstract

This manual aims to provide a guide to a newly developed Perceptual Visual-Motor and Personality Screening Index: Oshodi Visual-Motor Optimal Test (OVMOT). The OVMOT, unlike the Bender Gestalt test (a visual-motor perceptual measure with mostly line, linear, or angulated drawings, which is rooted in Eurocentric perceptual culture and history), the OVMOT is poly-cultural in nature. It is mixed with circular, curvilinear, and linear or angulated drawings which allow it to serve as a parallel measure to the Bender test and other existing Euro-American-based visual-motor perceptual measures. The Oshodi Visual Motor Optimal Test consists of 11 figures, each on its own 3" x 5" card. Its categories reflect a variety of bio-psycho-culturally related orientations which were drawn out to form four categories, namely: Perceptual orientation to Angulation; Perceptual orientation to Curvilinearity; Perceptual orientation to Circularity; Perceptual orientation to Linearity. The Visual Motor or perceptual aspects of the OVMOT is scored using the Oshodi Quick Qualitative Score System (OQQSS). The OVMOT also serves as a projective test for the evaluation of emotional and personality characteristics. The manual provides help in understanding how to interpret images and contents of these designs as they relate respective symbolic, emotional, dynamic, conscious, or unconscious meanings.

Keywords: Visual; Motor; Perceptual; Personality; African; Measure; Oshodi

1. Introduction

The air of postmodernity is rapidly changing our cultural, personal and scholastic experiences and there is a continued empirical endeavor to understand the importance of worldviews in psychological processes, particularly in the areas of perception, cognition, and personality (Gergen, 2001). It has long been established that one's racial worldview, ethnic history, or cultural background and performance plays a significant role on perceptual, cognitive, emotional and personality functioning (Diop, 1991; Oshodi, 2005, 2012; Azibo, 1989, 1991; Kabon, 1992, 2005; Baldwin, 1985; Myers, 1988; Abraham, 1962; Nsamenang, 1992; Berry, 1971, Asante, 1987, 1990, 1999).

The Oshodi Visual Motor Optimal Test is founded on the historical foundation and scientific reality that there are generally significant effects of cultural, ethnic, and epistemological worldviews on one's psychological functioning as it relates to perception, cognition, emotionality and personality (Oshodi, 2012). For far too long, historical psychology has failed to understand that "human behavior in all parts of the world must be investigated, not just those aspects of behavior conveniently available for investigators in highly industrialized nations with a history of scientific endeavor." (Triandis and Brislin, 1984, P. 1006). In terms of historical analysis, the entire push to the study of perception in psychology "derives aesthetic appeal from abstract linear design rather than from the naturalistic presentation..." (Tieney and Painter, 1983, P. 14) as the historical designs of the black African heritage are known for their circular orientation. The historical mark of the "linear patterns" of European art has not only dominated the approach to the study of perception, but has resulted in the linearization and mechanization of the field of personality psychology (Oshodi, 2012).

Fundamental to this test instrument is the African perspective on psychological perceptual orientations and personality styles or dynamics (Azibo, 1989; Myers, 1988; Akbar, 1996; Azenabor, 1998).

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The historical effects of human archeology and architecture, particularly relating to art forms and designs, have been known to reflect the inner markings of one's perceptual and personality functioning (Arnheim, 1977). In the black culture, at least historically, the architectural symbols and forms of human dwellings and activities have intrinsically been circular with a focus on harmony. The notion of linearity and angulation, as is commonly known with Eurocentric architectural symbols and designs, has with time resulted in a Euro-linear approach to psychological phenomena.

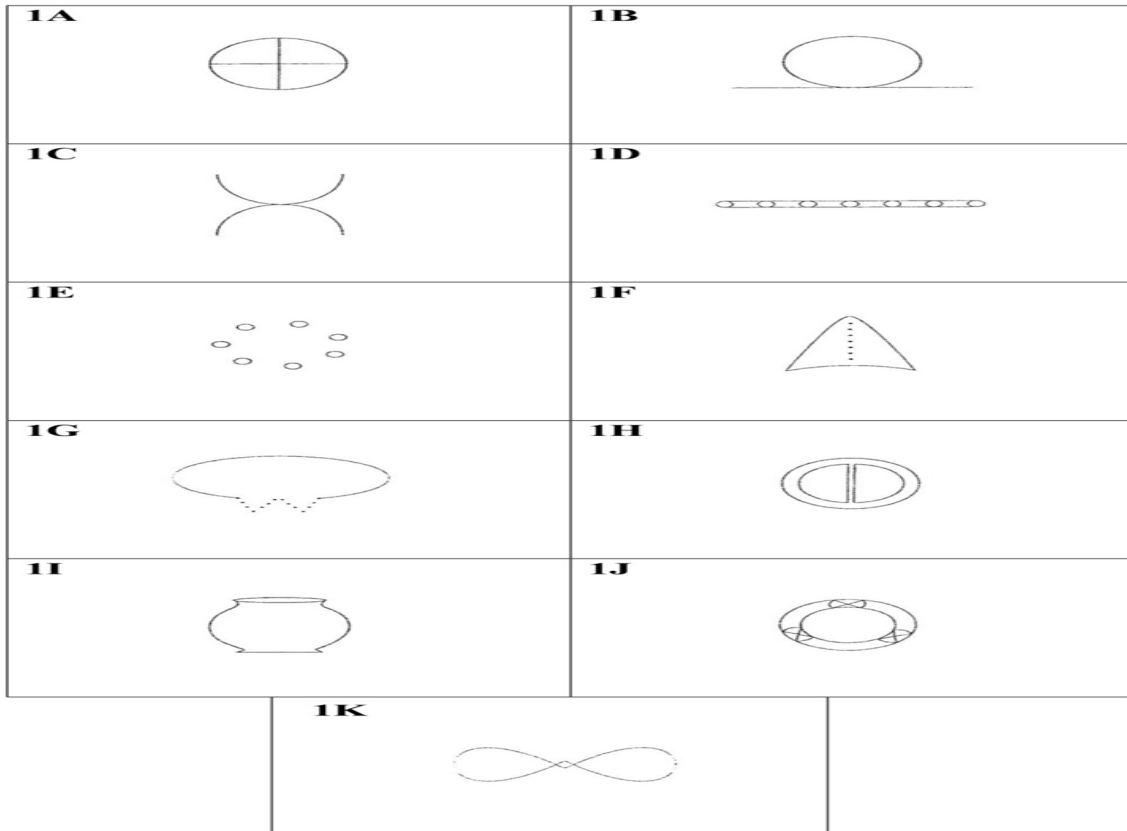
Nature and Purpose of Test

The Oshodi Visual Motor Optimal Test (OVMOT), a perceptual visual-motor and personality screening test, was developed (Oshodi, 2014) and offers another way in perceptual and personality testing. The Oshodi Visual Motor Optimal Test's main aim is to serve as a parallel and additional measure to existing Euro-American based visual-motor perceptual measures like the Bender-Gestalt Visual-Motor test in particular (Bender, 1938).

Description of the OVMOT

The Oshodi Visual Motor Optimal Test consists of 11 figures, each on its own 3" x 5" card. . Card 1A has an angular/circular shaped figure, card 1B has an angular/circular shaped figure, card 1C has a curvilinear/circular shaped figure, card 1D has an angular/circular shaped figure, card 1E has a circular shaped figure, card 1F has an angular/linear/curvilinear shaped figure, card 1G has a circular/angular shaped figure, card 1H has a curvilinear/angular/linear shaped figure, card 1I has a curvilinear/angular/linear shaped figure. See the OVMOT figures below.

Figure 1.1 Eleven Stimulus Figures from the Oshodi Visual-Motor Optimal Test



2. Administration and Scoring of the OVMOT as a Perceptual or Visual-Motor Test

The examiner informs the examinee that, "I am going to be showing some cards, one at a time." The examinee is shown each figure and asked to copy it onto a blank, white sheet of paper using a lead pencil. The examinee is allowed to erase but cannot use any mechanical tool, such as a ruler, and is given an average amount of time to complete this test which ranges from 5 to 10 minutes respectively.

Scoring Approach to Visual-Motor Functioning

For the purpose of scoring the OVMOT as a perceptual or visual-motor test, the already trained examiner on the OVMOT should remain aware of the four OVMOT categories when scoring the test responses, namely:

1. Perceptual Orientation to Angulation;
2. Perceptual Orientation to Curvilinearity;
3. Perceptual Orientation to Circularity;
4. Perceptual Orientation to Linearity.

The examinee's reproductions are scored using the Oshodi Quick Qualitative Score System (OQQSS). Each of the OVMOT 11 designs is represented with the above categories.

Each of the OVMOT reproductions is scored using 11 qualitative signs:

1. Imbalance – difficulty in drawing the figure in its actual presentation.
2. Collision – two or more separate figures overlap or are drawn within one-fourth inch of one another.
3. Retrogression – substitution of a mild primitive form for the actual stimulus.
4. Omission – inability to fully draw a figure in its complete form.
5. Motor Incoordination – evidence of trembling when drawing.
6. Angulation – severe difficulty in fully producing the angulation of figures.
7. Reversal or Rotation – the figure is rotated 80° to 180°.
8. Expansiveness – the figure is highly expansive compared to its original size.
9. Perseveration – the figure is drawn beyond the needed limit in terms of time.
10. Fragmentation – the figure is broken into different parts and shows evidence of incompleteness.
11. Shadiness – the figure is marked with repetitious shading and erasures.

Each figure is rated or scored on a 0 to 6 scale of deviation from the original stimulus where 0 is optimal (normal), 3 is subnormal, and 6 is critical. If there is doubt as to whether the figure is a 0 or a 3 (or a 3 or a 6) a design was given in between points of 1 or 3 or 5. For qualitative analysis, the examiner or clinician should use a breaking point of 7 and below for normal and 8 and above for qualitative impairment (See Table 1: Scoring Sheet Using Oshodi's Scoring System).

3. Administration and Scoring of the OVMOT as a Personality Test

The OVMOT also serves as a projective test as various non-verbal-motor related approaches to the stimulus cards could help in understanding how individuals proceed in their world and behave in it. It is essential that any interpretative hypothesis of images and contents of these designs, as it relates to their respective symbolic, emotional, dynamic, conscious, or unconscious meanings, should be carried out by scholars and practitioners with training in the OVMOT and versed in African-centered psychology and the philosophy of multiculturalism, including the Anglo-Saxon psychological and philosophical orientations. The examiner should keep in mind an examinee's responses and descriptions of the pictures as they relate to the longstanding elements of motives and attitudes of people of various cultural backgrounds, which include African and Euro-American ancestries. It is highly recommended that OVMOT examiners be versed in African-centered psychology or the philosophy of multi-culturalism as well as in projective psychology.

Scoring Approach to Personality Functioning

The scoring of the Personality aspects of the OVMOT is based on the interpretive hypothesis of the emotional and personality contents in the Oshodi Test. The examiner asks the examinee to “describe each design on the card and reveal what comes to your mind as you look at the picture” on OVMOT stimulus cards.

The various descriptive responses of an examinee on a qualitative basis are matched with the generally known emotional and dynamic imprints as they relate to psychological functioning.

In general responses reflect rigid, mechanical, and fractional responses across all designs. They could also reflect elasticity, vitality, and openness.

As part of the projective aspects of the OVMOT in regards to emotional, behavior, and personality patterns on an intuitive and subjective basis, an examinee is asked to subjectively describe each of the designs.

The examinee is to write or utter a description of each design with the following straight instruction to “describe this picture and reveal what comes to your mind as you look at this picture and what does the design mean to you.”

In line with qualitative analysis of projective drawings in terms of shape, size, position, and space, the OVMOT aims to discover the motivations, attitudes, and conflicts of an examinee as "projects" of their unconscious/preconscious attitudes and motivations drawn from the pictures or designs. The OVMOT aids in revealing conscious and unconscious motivations and attitudes that are beyond or hidden from conscious awareness with particular emphasis being placed on factors that influence the perceptual processes, such as needs, wants, values, and tensions, as well as in the uncovering of various mood and thought patterns.

The already indicated eleven scoring components generally serve as perceptual/emotional indicators on the basis of projective hypothesis and interpretations as presented here:

An excessive or obvious show of Imbalance, difficulty in drawing the figure in its actual presentation, could be revealing of the individual’s state of confusion and maladjustment.

An excessive or obvious show of Collision, two or more separate figures overlapping, points to a possible struggle with inner tension and conflicts.

An excessive or obvious show of Retrogression, substitution of a mild primitive form rather than the actual stimulus, possibly points to immaturity, inadequacy, or a concrete attitude of life.

An excessive or obvious show of Omission, an inability to fully draw a figure in its complete form, possibly reveals the individual’s state of emotional emptiness, a negative view of one’s self, or a need for completion.

An excessive or obvious show of Motor Incoordination, evidence of trembling when drawing, possibly points to anxiety or organic difficulties.

An excessive or obvious show of Angulation, severe difficulty in fully producing the angulation of figures, possibly points to irritability, concrete behavior, or cultural incongruity.

An excessive or obvious show of Reversal or Rotation, the figure is rotated 80° to 180°, possibly points to confusion, anxiety, or impudicity.

An excessive or obvious show of Expansiveness, the figure is highly expansive from its original size, possibly shows signs of irritability, acting out behaviors, or aggression.

An excessive or obvious show of Perseveration, the figure is drawn beyond the needed limit in terms of time, points to signs of poor psychomotor speed, organic-related issues, or poor time management skills.

An excessive or obvious show of Fragmentation, the figure is broken into different parts, possibly shows evidence of impulsivity, anxiety or confusion.

An excessive or obvious show of Shadiness, the figure is marked with repetitious shading and erasures, possibly shows evidence of irritability, anxiety, or inner tension.

4. Further Projective Notes on Each Card

- 1.** On Card 1A descriptions and responses could revolve around wordings and descriptors that include belt, buckle, sign, chart, game, etc. These descriptions possibly suggest feelings and thoughts of overvaluation of aggressive and abstract tendencies. On Card 1A the descriptions and responses could also revolve around wordings and descriptors like round rope, plate, etc. These descriptions possibly suggest feelings and thoughts of overvaluation of connectedness and openness-related tendencies.
- 2.** On Card 1B the descriptions and responses could revolve around wordings and descriptors like round rope, round plate, rolling ball, etc. These descriptions possibly suggest feelings and thoughts of overvaluation of action and constant state of movement. On Card 1B the descriptions and responses could also revolve around wordings and descriptors including a cycling ball, balanced cycle, spiritual cycle, etc. These descriptions possibly suggest feelings and thoughts of overvaluation of non-intense movement and togetherness-oriented behaviors.
- 3.** On Card 1C the descriptions and responses could revolve around wordings and descriptors that include overlapping objects, mingling strings, eggs, etc. These descriptions possibly suggest feelings and thoughts of overvaluation of aggressive and sexual tendencies. On Card 1C the descriptions and responses could also revolve around wordings and descriptors like interconnected cycles, roundish objects, connected, etc. These descriptions possibly suggest feelings and thoughts of overvaluation of collective interdependence, collective energy, upward energy, and other related tendencies.
- 4.** On Card 1D the descriptions and responses could revolve around wordings and descriptors like an instrument, weapon, etc. These descriptions possibly suggest feelings and thoughts of overvaluation of antagonistic tendencies. On Card 1D the descriptions and responses could also revolve around wordings and descriptors such as special drum, vegetable, round safe, etc. These descriptions possibly suggest feelings and thoughts of overvaluation of positive energy, consecutiveness, synthesis, and related tendencies.
- 5.** On Card 1E the descriptions and responses could revolve around wordings and descriptors like tossed up ball, a telephone, distant balls, etc. These descriptions possibly suggest feelings and thoughts of overvaluation of distance, isolation, diffusion, and other related tendencies. On Card 1E the descriptions and responses could also revolve around wordings and descriptors like spirits, rings, balls, etc. These descriptions possibly suggest feelings and thoughts of overvaluation of non-inhibition, striving energy, and other related tendencies.
- 6.** On Card 1F the descriptions and responses could revolve around wordings and descriptors like an iron, a defense sign, a weapon, etc. These descriptions possibly suggest feelings and thoughts of overvaluation of action and reactive tendencies. On Card 1F the descriptions and responses could also revolve around wordings and descriptors such as a protector, shield, buffer, etc. These descriptions possibly suggest feelings and thoughts of overvaluation of protectiveness, positive resistance, and other related tendencies.
- 7.** On Card 1G the descriptions and responses could revolve around wordings and descriptors like a cosmic object, an airship, a blimp, etc. These descriptions possibly suggest feelings and thoughts of overvaluation of power, distance, forwardness, and related tendencies. On Card 1G the descriptions and responses could also revolve around wordings and descriptors like an axe, necklace, band, etc. These descriptions possibly suggest feelings and thoughts of overvaluation of readiness, beauty, war, and other related tendencies.
- 8.** On Card 1H the descriptions and responses could revolve around wordings and descriptors like an incomplete peace sign, metal head, buckle, etc. These descriptions possibly suggest feelings and thoughts of overvaluation of divisiveness, strength, power, and other related tendencies. On Card 1H the

descriptions and responses could also revolve around wordings and descriptors that include hearts, conception, etc. These descriptions possibly suggest feelings and thoughts of overvaluation of vitality, life, and other related tendencies.

9. On Card 1I the descriptions and responses could revolve around wordings and descriptors like a vase, container, bowl, etc. These descriptions possibly suggest feelings and thoughts of overvaluation of closeness, freshness, and other related tendencies. On Card 1I the descriptions and responses could also revolve around wordings and descriptors that include pot, sink, flask, etc. These descriptions possibly suggest feelings and thoughts of overvaluation of lovingness, newness, and other related tendencies.
10. On Card 1J the descriptions and responses could revolve around wordings and descriptors like preserver, protector, armament, etc. These descriptions possibly suggest feelings and thoughts of overvaluation of power, control, and other related tendencies. On Card 1J the descriptions and responses could also revolve around wordings and descriptors that include shield, royal sign, a game, etc. These descriptions possibly suggest feelings and thoughts of overvaluation of magnificent, wonderfulness, and other related tendencies.
11. On Card 1K the descriptions and responses could revolve around wordings and descriptors like bird eyes, owl eyes, females, etc. These descriptions possibly suggest feelings and thoughts of overvaluation of deviousness, suspiciousness, and other related tendencies. On Card 1K the descriptions and responses could also revolve around wordings and descriptors that include flowers, plants, signs, etc. These descriptions possibly suggest feelings and thoughts of overvaluation of synthesis, creation, realization, and other related tendencies.

5. Reliability on the OVMOT

For the purpose of a reliability study on the Oshodi Test, two judges with backgrounds in Clinical Psychology and experience in assessing visual-motor, social, and personality-related difficulties and who have a familiarity of Euro-American and African worldviews were used. The judges were blind to the participants' demographic characteristics and scored the figures on the basis of the preceding scoring criteria.

The judges were instructed to concern themselves with the examinees' style, orientation, and approach to the designs on the stimulus cards.

An entire study was conducted on the OVMOT and both judges scored all 11 design cards. The clinical judgments on the OVMOT proved to be highly consistent with bio-cultural and psycho-environmental theories on perception, personality, and motivation. Both judges reached a reliability coefficient of alpha of 73% and 70% respectively.

6. Validity on the OVMOT

A semantic analysis was carried out to identify the perceptual constructs underlying the Oshodi Test. The OVMOT cards represented cultural experiences, geo-environmental situations, and bio-psycho-cultural leanings to perception, as well as to conceptual motives and tendencies.

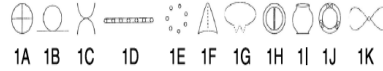
Table 1: Scoring Sheet Using Oshodi’s Scoring System (Visual-Motor Testing)

OSHODI VISUAL MOTOR OPTIMAL TEST(OVMOT)

SCORING BASED ON OSHODI SCORING SYSTEM

Client: _____

Date: _____ Time to Complete: _____



Error	Description	1A	1B	1C	1D	1E	1F	1G	1H	1I	1J	1K	Present
Imbalance	Score if there is difficulty in drawing the figure in its actual presentation.												
Collision	Score if two or more separate figures overlap or are drawn within one-fourth inch of one another												
Retrogression	Score if there is substitution of a mild primitive form for the actual stimulus.												
Omission	Score if there is inability to fully draw a figure in its complete form.												
Motor Incoordination	Score if there is evidence of trembling when drawing.												
Angulation	Score if there is severe difficulty in fully producing the angulation of figures.												
Reversal/Rotation	Score if the figure is rotated 80 to 180 degrees.												
Expansiveness	Score if the figure is highly expansive compared to its original size.												
Perseveration	Score if the figure is drawn beyond the needed limit in terms of time.												
Fragmentation	Score if the figure is broken into different parts and shows evidence of incompleteness.												
Shadiness	Score if the figure is marked with repetitious shading and erasures.												
Testable	Circle Yes or No												
Behavioral Notes													

Total Score _____

Note: Score presence of error, not frequency, and score in a conservative manner. Each figure is rated or scored on a 0 to 6 scale of deviation from the original stimulus where 0 is optimal (normal), 3 is subnormal, and 6 is critical. If there is doubt as to whether the figure is a 0 or a 3 (or a 3 or a 6) a design was given in between points of 1 or 3 or 5. For qualitative analysis use a breaking point of 7 and below for normal and 8 and above for qualitative impairment.

Save **Reset**

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